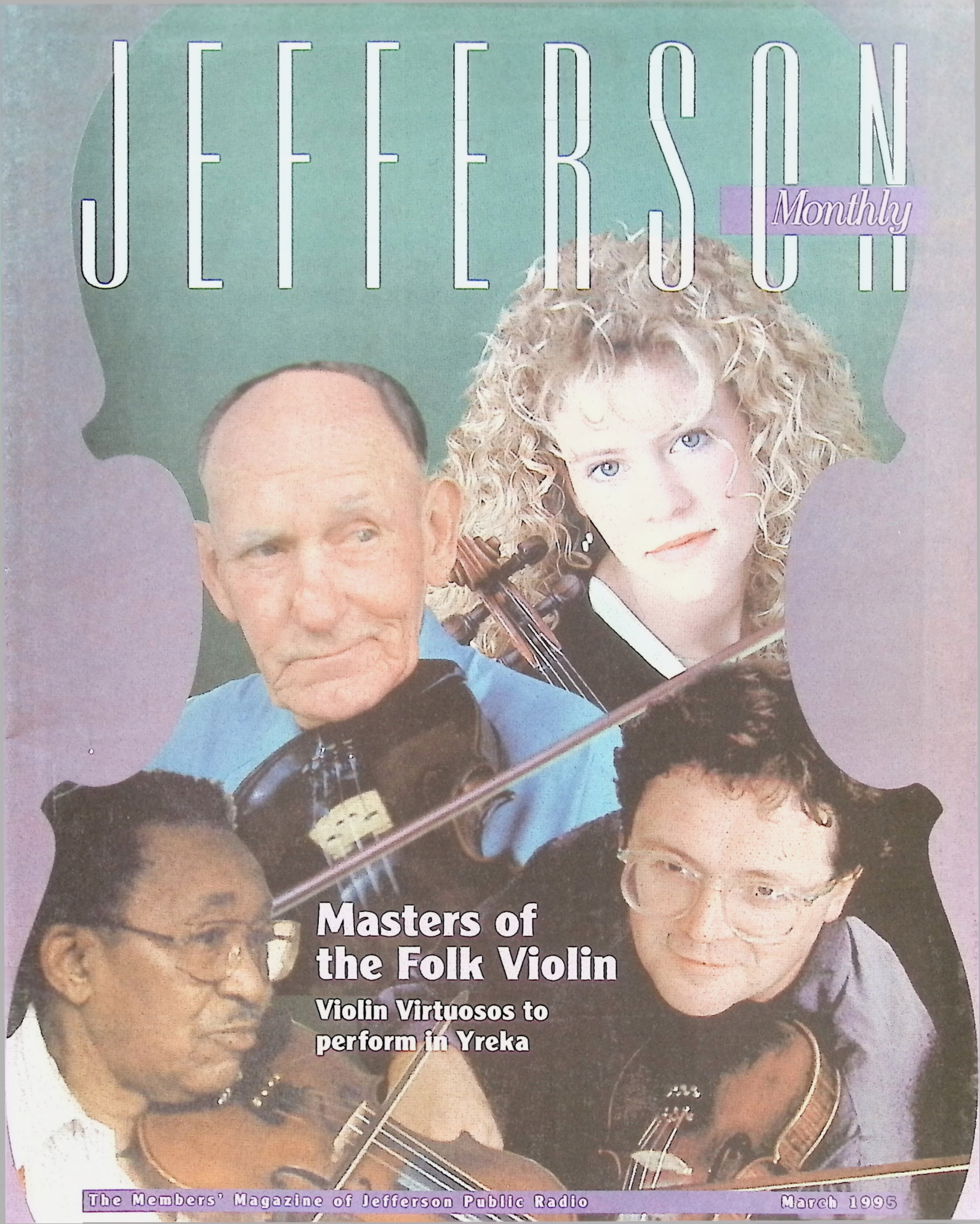


JEFFERSON

Monthly



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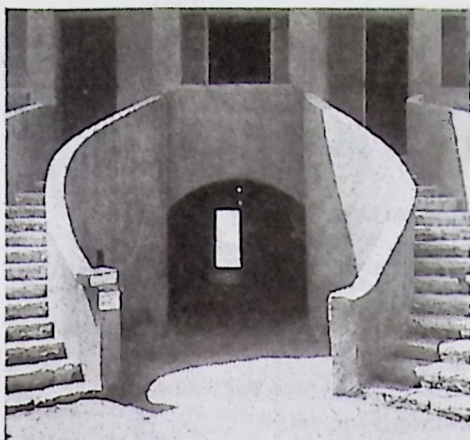
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Photos by Carrie Mae Weems will be on exhibit at the Schneider Museum of Art (see Artscene for details).



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Andrew Stewart and Kelly Mares in the Southern Oregon State College production of *The Real Inspector Hound*. (see Artscene for details).

The JEFFERSON MONTHLY Vol. 19 No. 3 (ISSN 1079-2015) is published monthly by the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Application to mail at Second-class postage rates is pending at Medford, OR. The JEFFERSON MONTHLY is provided by the Jefferson Public Radio Listeners Guild as a service to its members, those who contribute \$40 or more annually. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

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Monthly

MARCH 1995

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Degrees of Understanding

There is a lot of talk these days about the polarization of American society. It seems as if lines are being drawn along every aspect of our culture. Robert Heilman looks at the relationship between class-consciousness and education.

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TUNED IN

Ronald Kramer

For the Love of Money

Several weeks ago Congress held hearings before the House Appropriations Committee on federal funding for public broadcasting and I advised our listeners of the implications for Jefferson Public Radio if existing funding were halted. We broadcast those hearings live and many of our listeners have written to members of Congress to express their views.

Listener mail clearly HAS had an effect. Nevertheless, a potentially even more serious threat has emerged. You may well have seen articles in which Sen. Larry Pressler (R-SD)—who is managing much of the legislation urging changes in public broadcasting—has been inviting various communi-

cation companies to purchase the Corporation for Public Broadcasting (CPB), the Public Broadcasting Service (PBS)—and even local public stations. Indeed, in response to those overtures, Bell Atlantic, the phone company serving much of the eastern seaboard, announced an interest in purchasing CPB. Jones Intercable, a cable television programming company, indicated an interest in purchasing PBS.

Some members of the Congress have just completed a three week series of unprecedented, closed door meetings between themselves and major communication companies. Discussion about the purchase of public broadcasting's assets occurred during those meetings, and these proposals to purchase some of those facilities were announced shortly thereafter.

But, NONE of these public broadcasting entities belong to the federal government. They are owned by colleges, universities and local private non-profit corporations and they aren't the federal government's to

sell. Engaging in discussions about such sales when no one from public broadcasting is in the room, or in a position to know what proposals are being made concerning them, is—quite simply—improper. The Constitution guarantees the right of private property. Federal antitrust laws require that industries not organize themselves collectively to drive out competitors. The manner in which THESE discussions have been advanced flout those principles and raise serious legal questions.

Public broadcasting's assets have been built by the American people at the local level and not by the federal government. As a public broadcaster, I strongly believe that we operate these facilities in

trust for those citizens who rely upon us for our unique program service. We are not for sale.

But Congress has the ability to change that. They are talking about "privatizing" public broadcasting and we are concerned that privatization could include converting our noncommercial status to a commercial one. Sen. Pressler has been oblique. In a nationally distributed newspaper article he wrote: "These stations...are worth hundreds of millions of dollars....Since I began working on legislation to privatize CPB, several companies..have expressed interest in funding and managing public broadcasting programs and outlets. Let's give them a shot." Then, three days later—appearing on NPR—Senator Pressler indicated that he was NOT proposing the sale of stations.

Pressler's proposals and contradictory explanations have drawn comment such as those expressed in a January 26 *New York Newsday* article which said: "...Don't be deluded that the assault on public TV is just

an ideological debate...This is a money grab in the making."

A long-time congressional aide told me: "It never has made sense that Congress would spend this much time on less than 300 million dollars if this was really about the money."

The REAL assets of public broadcasting are its frequencies. If these licenses were commercialized their use would be forever changed. Commercial speculators could enter into a bidding war for our frequencies and could bedevil us with frivolous FCC hearings, which we couldn't afford, hoping to wrest our licenses from us. Furthermore, public radio enjoys preferential rates from news services, music licensing companies, talent unions, and federal agencies. Our operating costs would jump dramatically if we were commercialized. Moreover, it is unclear that membership support to a commercialized service would remain tax-deductible. Consequently, those funds—the largest single element of our budget—would be at risk. Supporting public radio as a commercial enterprise would require that we vastly increase our business revenues—and the only way to do so is to begin broadcasting twelve or fifteen minutes of advertising each hour. That, of course, would dramatically alter our programming. We could no longer broadcast long symphonies or long form news features. These changes would understandably reduce our value to listeners.

It was in recognition of these factors, and the fact that noncommercial AM radio, which was born on college campuses, was destroyed in the 1920's because its frequencies were not reserved for nonprofit use, that the current set aside of public broadcasting's frequencies expressly for noncommercial purposes was enacted after World War II.

NPR has described the proposed privatization as "the end of public radio as we know it today." They're right.

As a society, are we really in such dire straits that we must begin selling off our national institutions? Are we going to hang a "For Sale" sign on Yellowstone Park or on the Smithsonian Institute?

I believe that public radio was born as a noncommercial service and should remain one. JPR pledges to continue operating with that mission.

If you share that view, I hope you will communicate your commitment to keeping

CONTINUED ON PAGE 17

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SPEAKING OF WORDS

Wen Smith

Cleaning Up in Real Estate

On one of our neighborhood poker nights, Phil brought his friend Dave, the realtor. Dave won most of the money that night, so we haven't forgotten him, although he hasn't shown up for a game since.

"Whatever happened to Dave, the realtor?" I asked Phil the other night.

"He's not in real estate anymore," Phil said.

"Guess he doesn't need the money," our neighbor Doug said, "since he won so much of ours."

"It's not that," Phil said. "It was the advertising problem."

We didn't see why advertising would drive anyone out of the realty business that is, we didn't until Phil told his story.

"Last month I thought I'd sell my house," Phil said, "so I asked Dave to handle it. He said okay, and he helped me work up an ad to run in the papers."

"Wording an ad is tricky business," I said.

"You're telling me?" Phil said. "We started with a grabber

'Beautiful executive home in quiet neighborhood.'"

"Nice," Doug said. "But what's executive about your house?"

"I don't know," Phil said. "We just meant it's high class. Anyway, our ad said, 'Huge master bedroom with walk-in closet; near biking and jogging trails, churches and schools; spectacular view.'"

"Sounds like a great place to live," Doug said.

"Yeah, well, Dave took the ad and tried to put it in the papers," Phil said. "The real-estate association nixed it."

"Why?" Doug said. "Isn't all fair in love and real estate?"

"Not any more," Phil said. "Now they have a list of red-line words you shouldn't use. They say most executives are white people, so executive is a code word for racially restricted. And we couldn't say quiet neighborhood. That's a code phrase

for no children."

"I get the drift," I said. "Obviously your master bedroom is out."

"Suggests slavery," Phil said. "We couldn't even say walk-in closet. Might embarrass the disabled."

"There go the jogging trails," Doug said.

"Right," Phil said. "And churches nearby might offend atheists."

"Or people who prefer mosques and synagogues," Doug said. "So now you've got an ad for a beautiful home with bedroom and closet near schools."

"Dave said we shouldn't say near schools, either. That might suggest it's not a quiet neighborhood."

"So you're left with the spectacular view," I said.

"Nope," Phil said. "Can't say that either. Might offend the blind."

"Well," I said, "after you cut all those words, at least your ad was inexpensive."

"Never ran it," Phil said. "Dave got mad and quit the real-estate business, and I decided not to sell my place."

"What?" I said. "You mean you're going to go on living with no master bedroom, no walk-ins, no place to bike or jog, no church or school, and no view?"

Doug suggested Phil could just put out a sign that says "House for Sale."

"Forget it," Phil said. "The word house might offend the homeless."

Wen Smith's *Speaking of Words* is heard Mondays on the *Jefferson Daily* and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post*.

Women's History Month

FRIDAY, FEBRUARY 24

Spirit Houses

In celebration of Women's History Month, artists have been invited to participate in an exhibition called Spirit Houses. A reception will be held on Friday, March 10 from 5-7pm. The exhibit will continue through March 24th. Hanson Howard Gallery, 82 North Main St. Ashland.

TUESDAY, FEBRUARY 28

Celebrating Women: SOSC Faculty Lecture Series

7pm Marlene Alt, Associate Professor of Art, will present the first lecture in this four-part series. The title of her talk is "Bad Girls: Women and the Western Landscape." Sponsored by the SOSC Women's Studies Program, the SOSC Library and the Women's Center. SOSC Library Periodical Reading Room. No charge.

WEDNESDAY, MARCH 1

Books and Posters

Bloomsbury Books will be featuring a window display of women's history books and posters through March 15th. 290 East Main St., Ashland.

Trained Labor Companions: Doulas and Childbirth

7pm What is a Doula? Why do women need a Doula when preparing for and during childbirth? A look at how a Doula works with the hospital staff and/or midwife to help facilitate a happy birthday for mother, baby, and family. Presented by Co-Creations with Doulas Madeleine Sklar and Janice Dawn. The Women's Center, 1077 Ashland St., Ashland. No charge.

FRIDAY, MARCH 3

Stained Glass Tributes: Opening Reception

5-7pm Portland artist Pat Maxwell will be displaying eight panels created as tributes to outstanding contemporary women in the Gallery windows fronting on Bartlett Street throughout the month. Friday will be the opening reception for this work and the main gallery exhibit, Conversant Images, featuring the work of Charu Colorado, Camillo Danh, and Melina Maack. Rogue Gallery & Art Center, 40 South Bartlett, Medford. No Charge.

SATURDAY, MARCH 4

Mother and Daughter Faire: Girls, Goals and Growing Together

9:30am-3pm A day for 9-13 year-old girls to spend with their mother or adult friend to learn, have fun, and exchange ideas. AHS Cabaret Theatre, featured speakers, and informal break-outs. Exhibitors. Door Prizes. Food available. Sponsored by RAPP, Reduce Adolescent Pregnancy Project. North Medford High School, 1900 N. Keenway Drive. Admission free.

The Life and Times of Alice Hanley, Jacksonville Pioneer

10am Margaret Watson of the Southern Oregon Historical Society will be the guest speaker at this joint meeting of the Medford and Ashland American Assn. of University Women. Winema Girl Scout Bldg., 2001 N. Keenway Dr., Medford. No charge.

An African Adventure with Afro-Cuban Drumming Rhythms

7-10pm Rhoda Ralston will present a slide program on her recent climb of Mt. Kilimanjaro and trip to Africa. Afterwards, Green Salsa, the women's drumming group, will perform some of their fascinating rhythms. Several African items will be raffled off during intermission with the proceeds to benefit the Rogue Valley Women's History Project, Woman Source, and the Women's Center. Doors open at 6pm to preview raffle items and purchase tickets. Suggested admission: \$5 to \$10 sliding scale. Everyone is welcome regardless of your ability to pay admission. SOSC Arena-downstairs in the Student Union.

MONDAY, MARCH 6

Video: Ida B. Wells-A Passion for Justice

7pm A *Passion for Justice* details the life of Ida B. Wells who was born into slavery in Mississippi. Wells had a fiercely independent spirit and struggled against racism, sexism, and other indignities her entire life. This film studies this courageous woman, who was a school teacher, journalist, and a leading national figure. Sponsored by the SOSC Community Women's Center. The video will be shown in SOSC Stevenson Union, Room 330. No charge.

TUESDAY, MARCH 7

Celebrating Women: SOSC Faculty Lecture Series

7pm Betty LaDuke, Professor of Art, will present "Africa: Eritrea's Women Artist Fighters." Sponsored by the SOSC Women's Studies Program, the SOSC Library, and the Women's Center. SOSC Library Periodical Reading Room. No Charge.

WEDNESDAY, MARCH 8

INTERNATIONAL WOMEN'S DAY

Nothing is Impossible

9am and 10:30am A play portraying the works of Susan B. Anthony will be presented by Susan Champion's 4th Graders on this 75th anniversary of the passage of women's suffrage. Sacred Heart School Auditorium, 431 S. Ivy, Medford. No charge.

An Historical Perspective of a Republican Feminist

11:30am Patti Bills, Executive Director of the Visitor & Convention Bureau will be the keynote speaker and will be honored for her contributions as a woman in public life at the meeting of Jackson County Republican Women at J. J. North's in Medford. Members of the public are invited. Luncheon reservations required. Call 773-2901.

Celebrating Women

11:45-1:30pm Join us for a luncheon celebrating women's achievements, past to present. Reservations must be made by March 1st by calling 772-9387. \$10. 00 Sponsored by Soroptimist International-Rogue Valley Sunrise. Luncheon held at Rogue Regency Inn, 2345 Crater Lake Hwy., Medford.

Drawing for Books and Posters

3pm In honor of International Women's Day, the SOSC Bookstore will be holding a drawing to give away autographed posters for *Women Who Run with the Wolves*

and the books *Susan B. Anthony Slept Here, A Journey of One's Own*, and *So Far from God*. No purchase necessary and you need not be present to win. The Bookstore will be highlighting books by women through March. SOSC Bookstore, 1250 Siskiyou Blvd., Ashland.

Video: Salt of the Earth

7pm This controversial film was made by a group of blacklisted Hollywood film-makers in 1953 during the McCarthy era, and was suppressed for thirty years. Based on the true story of a bitter 1951 strike by Mexican-American miners in New Mexico, this film attests to their struggle for human dignity and equality. Sponsored by the Women's Center. SOSC Stevenson Union, Room 330. No charge.

Women of the World

7:30pm Young women from six different cultures will tell what it is like to be a woman in that culture. Presentation of UNIFEM, the United Nations women's organization, and the Beijing Conference in China. Sponsored by the Southern Oregon United Nations Assn. Ashland United Methodist Church, 165 N. Main. Everyone welcome. No charge.

THURSDAY, MARCH 9

Zonta Woman of the Year Banquet

6:30pm The Medford Chapter of Zonta International will choose the new Woman of the Year and former Women of the Year will be honored. Rogue Valley Country Club. Call 779-1631 for information and reservations.

Women's History Videos

7pm The SOSC Women's Center and Rogue Valley NOW present two videos concerning the history of women's rights. *How We Got the Vote* features the voices of pioneers in the movement, popular songs lampooning women's rights, newsreels and photos and cartoons, as well as feature films that depicted the plight of women and also some that ridiculed their aspirations. *When Abortion Was Illegal* features several women relating their harrowing search for abortions before it was recognized as a legal right. SOSC Stevenson Union Room 330. No charge.

Freedom Singing for Women and the Earth

7-9pm Freedom Singers, directed by Iris Lambert, present an evening of chants, circle songs and more. Bring the family and enjoy healing songs for women and the Earth in a casual setting. Call 488-0865 for more information. Coffee Warehouse, 1606 Ashland St., Ashland. No charge.

FRIDAY, MARCH 10

Diversity, a Human Rights Choir in Performance

7:30pm Diversity, a Human Rights Choir will honor women's lives and experience through the weaving of original music, poetry and other creative expressions of celebration. Congregational Church, 717 Siskiyou Blvd., Ashland. No charge. Diversity will also be performing at the 4th Street Garden Gallery at 1pm on March 5th.

SATURDAY, MARCH 11

Reflections: Gallery Opening

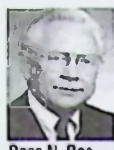
5-7pm Although originally a watercolorist, Margaret Garrington was drawn to soft pastels because of their im-

CONTINUED ON PAGE 17

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JEFFERSON OUTLOOK

Russell Sadler

Who Owns the Land?

Any atlas tells you the federal government owns 52 percent of the land in the State of Oregon. The forests and grazing lands in Oregon managed by the Bureau of Land Management and the U.S. Forest Service do not belong to the federal government, according to the latest political folklore making the rounds of the rumor mills. A Coos Bay group calling itself "Empower Us" wants to put a measure on the ballot claiming authority over all federal land in that county. Similar measures have already passed in Union and Wallowa counties. "They've been running things here all these years by default," says the Coos Bay group's spokesman John Shank. "There's nothing in the constitution that gives it to them."

"The Congress shall have the power to dispose of and make all needful rules and regulations respecting the territory or other property belonging to the United States..."

Article IV, Section 3
U.S. Constitution

For more than 15 decades the U.S. Supreme Court has held this "property clause" is the federal government's authority to own and administer land within the borders of individual states. There is a vast body of legal decisions based on this principle. It is what lawyers call well-settled law. The new folk fiction comes from a distorted legal theory peddle by the Tenth Amendment Rights movement.

"The powers not delegated to the United States by the constitution, nor prohibited to it by the states, are reserved to the states respectively, or to the people."

Amendment X
U.S. Constitution

The Tenth Amendment has been popular with conservatives who question the extension of the federal government into state affairs justified by the interstate commerce clause.

"The Congress shall have the power ... to regulate commerce with foreign nations, and among the several states, and with the Indian tribes;"

Article I, Section 8 (2)
U.S. Constitution

The Supreme Court's broad interpretation of the commerce clause justifies congressional enactment of civil rights laws, clean air and water laws, workplace safety laws, the motor voter law, weapons bans in public schools and dozens of laws conservatives would like to see repealed or restrained.

As the federal government restricted the commodity production from federally owned land in the west, self-proclaimed "wise use" interest groups began a search for ways to discredit federal land management in the West. They embraced the Tenth Amendment Rights theory because it solidifies a coalition with other groups that criticize the size and scope of the federal government.

But the claim the constitution grants the federal government no authority to own or administer lands in the West and the Tenth Amendment gives the states control of public land in the West is historically unsound and inaccurate.

Ronald Reagan created much of the confusion with his crowd-pleasing line, "The federal government didn't create the states, the states created the federal government. Like so many of Reagan's folksy stories, this one is half true. The 13 original colonies did create the federal government in 1787.


In creating the federal government, the states gave up some very important ele-

ments of their sovereignty—the power to print money and charge tariffs on trade among the states, for example. The 13 original colonies also gave up any claims they had to lands west of the Allegheny Mountains. The Western Lands became the property of the new federal government despite counterclaims by Spain, England and France. It was called the Public Domain. Thomas Jefferson had to wait until he was elected president to send Lewis and Clark to explore it.

Jefferson also drafted the Northwest Ordinance in 1787. It set out the procedure for creating territories out of the public domain and provided for their administration by appointees of the federal government. The federal government set the policy for putting the western Public Domain into private hands—the Homestead Act, the Swamp Lands Act, the Timber and Stone Act, the 1872 Mining Law, the Railroad Land Grants.

When Oregon became a state in 1859 it was the federal government that gave the State of Oregon the title to the submerged and submersible lands, to the beds and banks of navigable rivers and streams. It was the federal government that gave the State of Oregon title to sections of land to be sold or traded to private parties and required the proceeds to be put in trust to finance public schools.

The federal government kept title to the rest of the Public Domain in Oregon. Some was leased for grazing. Some became Forest Reserves and later National Forests. Back then it was the land nobody wanted. Today nearly everybody has an opinion about the way federal land should be managed. But there is simply no legal question who owns it.

Ballot measures claiming bizarre legal theories of state and county ownership are expensive, empty gestures. They are sideshows artfully designed by lobbyists diverting attention from the serious debate over federal land management policies in their relentless pursuit of contributions to perpetuate their profitable fundraising bureaucracies. 

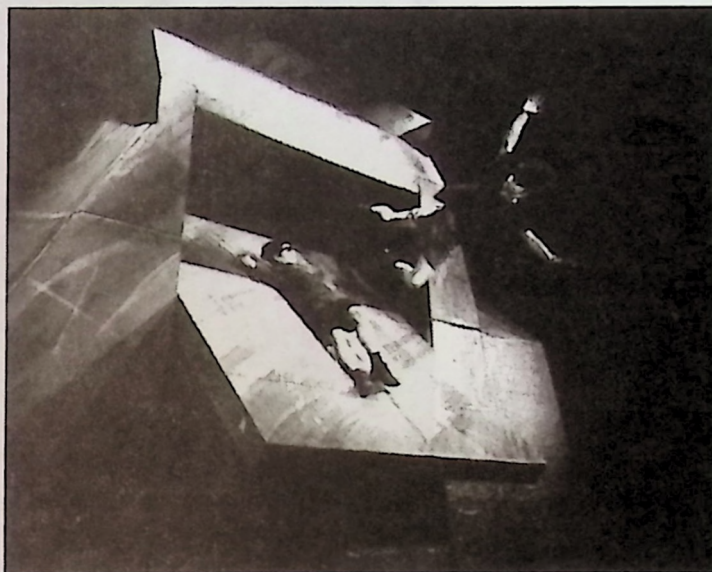
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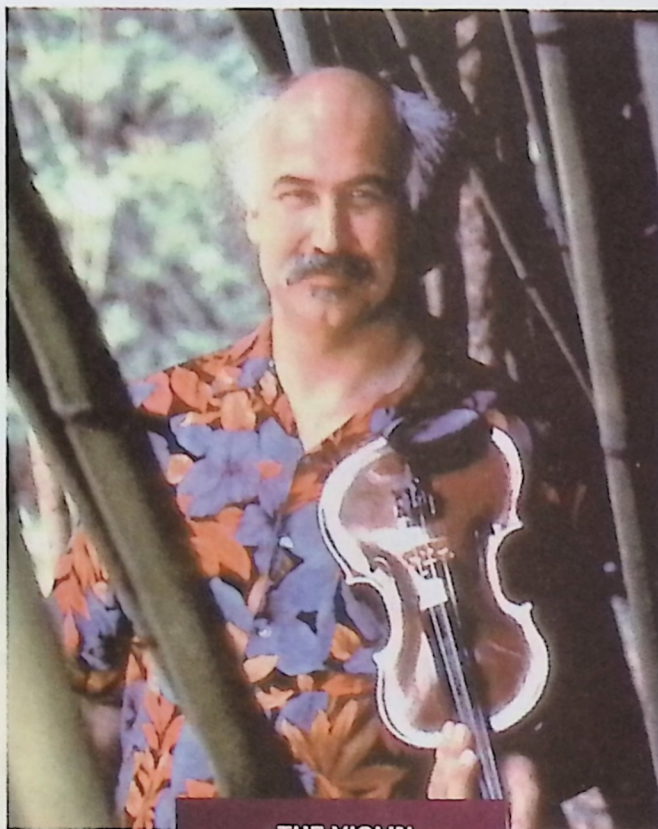
Masters of the Folk Violin

*Celebrating a
Timeless Tradition*

In a world lovesick for change, is there anything more constant than the violin? Since the late seventeenth century, when Antonius Stradivari and other craftsmen of Cremona, Italy set the first standards, the violin's shape, tone and method of creation have remained quietly immune to the whims of fashion and technology. The violin has remained more steady than the forests of trees from which they're carved.

Still, the range of music expressed through the violin has been as varied as human emotion. Depending upon the geographic region, the era, and the skills and feelings of the musician cradling it, the violin has served the avant garde and the mainstream—creating the most traditional classical music and the most difficult modern noise. Jazz, bluegrass, country, rock, western swing, Irish and Cape Breton folk, and even hybrids of rap have integrated the violin into their style of music—just to name a few. Some purists claim a distinction between “violinists” and “fiddlers,” but the historical and musical basis for any such distinction is hazy at best.

As part of the tenth anniversary celebration of the *Yreka, At Last!* series of music, theater and lectures, an internationally and musically diverse collection of master violinists will play at the Yreka Community Theater on March 6th, under the billing *Masters of the Folk Violin*. This definition of “folk” extends to encompass masters of jazz, Irish, Cajun, Cape Breton and country styles. The span of eras they collectively represent will be as diverse as



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FEATURE BY
Eric Alan

PHOTO

Michael Doucet, one of five violin masters to perform in Yreka.

the music itself; and their playing will be complemented by an exhibition of violin-making techniques by an acknowledged master craftsman.

Of the five players featured, the elder statesman is Claude Williams, whose playing remains vibrant and sharp well after his 85th birthday. His presence as a touring musician brings to mind classical guitarist Andre Segovia, who continued touring well into his 90s and, when asked why he continued to practice and perform, replied: “Because I think I’m finally starting to see some improvement.” Williams is one of very few remaining players who can claim to have been part of the birth of jazz: his Kansas City years of the 1920s and 1930s saw him playing with such legends as Charlie Parker and Art Tatum, in

days before electric amplification was common. He also played in Nat “King” Cole’s first band in Chicago in 1936, spent time in Count Basie’s band, and worked as a guitarist in rhythm and blues bands in Detroit in the 1940s. Returning to Kansas City and to the violin for good in 1952, he has continued to play in a variety of settings for over forty more years, including major world festivals, and the recent Broadway show *Black and Blue*. Claude Williams will be joined by an ensemble that includes Portland guitarist John Stewart, whose versatility as a guitarist has brought him personal renown; and standup bassist Rob Thomas, who is more well-known as a jazz violinist, himself.

Also bringing impeccable long-term credentials to the affair is Kenny Baker, who achieved lasting fame as the violinist for bluegrass pioneer Bill

Monroe. Though his playing in that context earned him a reputation as a strict traditionalist, he has proved over the years to be equally skilled in swing and other stylings as well. His smooth technique has influenced an entire generation of players, and his skills as a composer have resulted in at least a dozen of his compositions becoming standards, including such familiar songs as *High Country*, and *First Day In Town*. He has a reverence for traditional tunes as well, and has a highly developed repertoire of them. All in all, he's come a long way from the days of his youth, when he lived the harsh life of a Kentucky coal miner, shortly after World War II. Joining him on stage will be his long-time partner Josh Graves, who is best known as the Dobro player for the legendary Flatt & Scruggs bluegrass band. During his fifteen years with Flatt & Scruggs, he nearly single-handedly revived the popularity of that instrument, and thus his own influence may be traced almost as far and wide as Kenny Baker's.

Bringing counterpoint to the age and experience of Williams and Baker is Natalie MacMaster, a 21-year-old violinist from Nova Scotia. She brings the brilliance of youth to the Cape Breton style of music, which roots back to displaced Scottish settlers there in the 1800s. Already heralded as a master of that complex style, she (like many folk violinists) comes from a family in which mastery of the form was previously displayed. Her uncle Buddy MacMaster, a legend in his own right, began to teach her the style when she was merely nine, and she was performing at major festivals during her teenage years, including the Smithsonian Institution's Festival of American Folklife, Expo '86, and the National Folk Festival. She's accompanied on this tour by pianist Tracy Dares, also an accomplished musician in the Cape Breton styles.

More familiar to most American audiences is Michael Doucet, the founder and leader of the Cajun fusion group *Beausoleil*. In that context, Doucet has melded traditional Cajun music with zydeco and elements of rock; his lead vocals as well as his violin work have earned him acclaim as the master of the genre. A Louisiana native, he has a lifelong, deep knowledge of the traditional musics of the area, and an ability to express them which is unequalled. Canray Fontenot, the foremost black French violin-

ist of the era, is said to consider Doucet to be his successor. Doucet has also recorded and performed frequently with, among other Cajun stars, the late Dewey Balfa, Dennis McGee, and Marc and Ann Savoy. His brother David Doucet will accompany him on guitar, as will 23-year-old Mitchell Reed, who, besides being a fine Cajun fiddler in his own right and a veteran of the Dewey Balfa band, can also play acoustic standup bass, cello, bag pipes, tin whistle, bouzouki and drums.

Providing additional diversity and balance to the line-up is Brendan Mulvihill, a young Irish master. Like Natalie MacMaster, Mulvihill comes from a family where mastery of the instrument is a tradition: his father was Irish fiddling legend Martin Mulvihill, and the family comes from Ballygoughlin, at the heart of west Ireland's musical territory. Oddly enough, though, Brendan didn't take up serious pursuit of Irish fiddling until after moving to the Bronx in the mid-1960s, and his passion for experimentation as well as tradition mixes with a fiery virtuosity to create an expressive personal style. He is reputed to have one of the greatest repertoires of Irish fiddle tunes of anyone alive. He'll be accompanied by pianist Donna Long, as he has been for the past six years. She's considered one of the greatest Irish accompanists, despite having been born in Los Angeles.

Behind every violin master is a master craftsman, for even the finest instrumentalist is nothing without an instrument. Some contend that no one has properly practiced the craft since Stradivari checked out in 1737, but many fine craftsmen do still exist today. One of the finest will be bringing his craft along with him to Yreka. John Cooper, a Portland master craftsman who apprenticed in Stradivari's home town, has countless specimens of his work in use, including the violin which Michael Doucet prefers. His work

has been featured in exhibit at the Portland Museum of Art, and he'll bring exhibits and examples which illustrate the violin-making process from start to finish.

This is the final musical event of this, the tenth *Yreka, At Last!* series, and it is indeed a grand finale. The concert, which is produced by the National Council for the Traditional Arts, will be held in the Yreka Community Theater, at 810 N. Oregon Street in Yreka. Tickets are \$15, and can be obtained by mail or phone from the theater. For more information, call the theater at (916) 842-2355. ■



Yreka, At Last!

KENNY BAKER
Bluegrass

CLAUDE WILLIAMS
Jazz

MICHAEL DOUCET
Cajun

BRENDAN MULVIHILL
Irish

NATALIE MACMASTER
Cape Breton

March 6
YREKA COMMUNITY THEATER

PHOTO: Master craftsman Jon Cooper will exhibit the art of violin making.

Degrees of Understanding

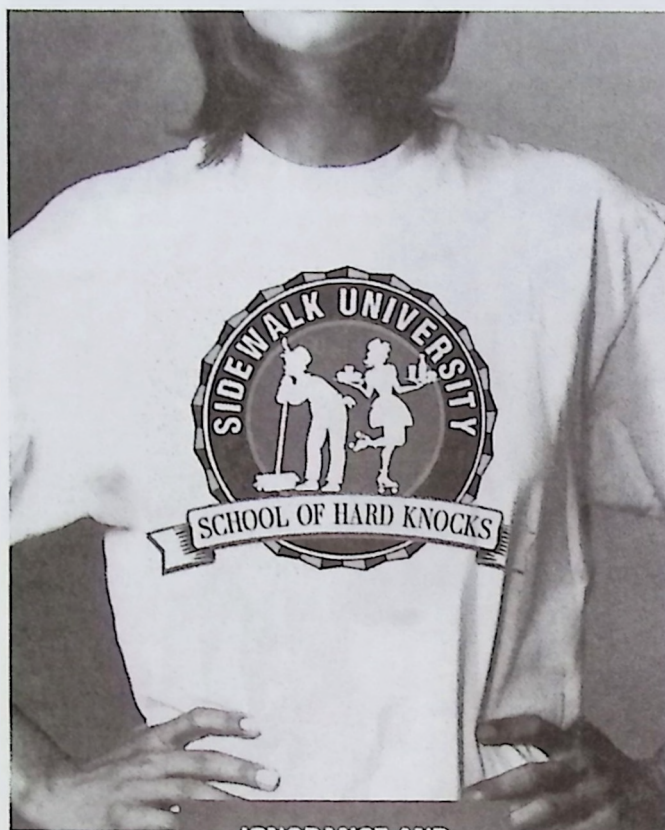
I recently received a phone call from a local journalist who had read one of my essays in a literary magazine. She seemed quite excited by it, which was flattering of course, and I thanked her for her kind words.

It's always encouraging to hear from someone who admires your work. After all, freelance writing is a remarkably unrewarding career, a lonely and distant business where you send pieces off into the world like orphan babies to be adopted by utter strangers. You wonder what sort of homes they'll find, whether the child you bore through weeks or months of careful labor will be loved and cared for or neglected and abused.

You tuck them into a manila envelope pinned with a note that pleads for a chance to have a good home, and worry about their reception. Will they live on to support you and survive you and perhaps to help give birth to future generations? Or will they die prematurely, lying at the bottom of a cockatiel cage thousands of miles away? You drop them into the dark void of a Postal Service mailbox and all you can do is to hope that they have the strength to walk on their own.

I wallowed in the reporter's praise like a grinning dog rolling on a summer lawn as she described her chance encounter with my work in a Portland bookstore. She'd been struck by the insights my piece had given her and then, out of curiosity, checked the biographical notes in the back where she was amazed to find that we lived in the same small rural community.

She asked me a few questions about the essay



IGNORANCE AND
PREJUDICE ARE NO
ONE CLASS'S
EXCLUSIVE PROPERTY,
BUT THEN, NEITHER
ARE SENSITIVITY,
TALENT, COMPETENCE,
KNOWLEDGE AND
WISDOM.

BY

Robert Heilmann

and about my career which I answered easily but then she asked a tough one: "Is it true that you're a high school drop out?"

The question is always a little hard for me to deal with. Usually, the topic comes up less directly when I'm asked "So, where did you go to school?" It's one that used to embarrass me. Somehow, I guess, which college you've attended is supposed to be a measure of something—but I'm not sure just what.

"I'm a high school drop-out." I usually tell them. Strictly speaking, that's not the truth, though it's close enough for strangers. Besides, the truth is a bit complicated and it's a line that gets a satisfying reaction, so, why not fudge a bit?

I did dropout in my senior year at Eagle Rock High School. Actually, the school and I gave up on each other. "Fail to honor people and they fail to honor you," as Lao Tsu says. We were caught up in a game of mutual disrespect whose beginnings were lost but which ended when I loaded up a backpack and hitch-hiked around the country as bereft of money as I was of purpose.

I was supposed to do well in school. My Scholastic Aptitude Test scores always ranked me in the top 1%. And yet, I had a tremendous antipathy toward schooling—perhaps a Scholastic Attitude Test would have been more useful.

Two conflicting views of why anyone would bother to learn were presented to me as a student. The first was that learning was a noble and joyful thing, worthy of pursuit for its own sake. The other was that poor grades spelled financial ruin. "If you don't do well in school, you'll never get a decent

job," was the refrain. I could feel the truth of the first proposition because I enjoyed learning things regardless of their utility. But the second proposition smacked of coercion and I could never understand what grades had to do with the acquisition of knowledge.

There was something inherently false about schooling which I sensed but could not articulate. I saw it in the faces of students cramming for final exams and in the faces of teachers who wished they were elsewhere.

Learning has turned out to be a life-long joy, and I never have managed to find a decent job, so I guess both propositions contained equal truth. I spent my first ten years out of school working thirty different jobs as a laborer.

After an on-the-job accident left me partially disabled, I found myself unable to labor full time and so I taught myself to write, a job with more prestige but considerably less income than laboring. I fell (ten feet, head first) into it. A ladder twisted out from beneath me and, like Alice down the rabbit hole, I was pitched into a bewildering world of chronic pain and humiliation—the worker's compensation system.

For the first time in my life I was unable to work. It is hard, after years of defining yourself through pride in your body's strength and endurance, to find yourself disabled. Poems are written about athletes whose careers are cut tragically short by injury or death but a laborer who gets crunched on the job is merely categorized as a "flake" and discarded.

I was told to get work pumping gasoline but I turned to my typewriter for solace and challenge instead. It was a new world to compete in, but I felt sure that hard work and stubborn persistence would eventually pay off in my literary labors, as it had in the woods and mills and construction sites. (Like so many notions in my life this one turned out to be correct but terribly naive.) Most of what I earn still comes from hiring myself out for the odd jobs that come my way.

Though I earned my General Education Diploma and completed a freshman writing class at a community college, most of my notions about higher education come from dealing with college students and graduates. It's not fashionable to speak of class differences here in America, where we cherish the belief that we live in a classless society, yet, I admit, I am aware of the differences between myself and the academically educated.

My background has given me an understandable, perhaps unavoidable, belief that blue-collar workers are generally better people than white-collar workers and professionals. There's an element of sour grapes in that, to be sure, but truly, I do believe that working indoors stunts human beings just as a lack of sunlight stunts plants.

It's hard for me to trust people who haven't worked in the woods and the fields, in the mills and on construction sites. It's hard for me to trust people who have a college education and the prejudices which go with that—not that I am without prejudice myself, but mine are simply different. Even highly educated, sensitive, liberal people suffer from prejudices which are difficult to overcome because they are so deeply ingrained.

I remember arguing with an editor once, a very refined woman, holding that artistic sensibility was an inherent trait that crossed class lines. "Just because you're a poet or a dancer or a sculptor, that doesn't mean that you appreciate beauty any more than a logger or a field hand does," I told her, thinking about an old gyppo logger I knew. "Nonsense," she said, "of course it does."

I wondered at her ignorance and concluded that she couldn't

see in others what she had never looked for in them. Elitism is a sign of ignorance, ignorance which is the result of the blinding effects of prejudice, refined and cultured prejudice certainly, but prejudice nonetheless.

There is an outlook that laborers develop which is hard to explain to people who haven't done it. It comes from a life of pain, pride and desperation, from having to prove over and over again that you can keep up with anyone, and knowing that some day you won't be able to out work the others.

We trust what we know. My knowledge is from the perceptions of my body rather than my mind. I can't believe in abstractions, the world of ideas, theories, propositions and labels, where what something is called is more important than what it actually is. The world of mind seems dwarfed and dull to me when compared to the opulence of physical reality.

Though I am a product of my physical education, the lessons of which I carry in my body, my mind and psyche, this sure and certain knowledge is difficult to express and perhaps impossible to teach using words. What I've learned may not be the sort of things that lessons are made of (at least the kind of lessons that can be embodied in an essay). What do you learn from fifty-hour weeks of pulling and stacking lumber besides tolerance to noise, fatigue and pain?

Having worked for a number of college grads over the years I found them to be oddly incompetent and overly self-conscious. They seemed to be full of technical expertise yet utterly unfit for handling laborers. It was as if they'd learned to substitute facts for fortitude and tentative answers for tenacious actions.

I'm not ashamed of having gone to college. I learned some useful things there, and don't regret a minute of it, but I'm more proud of my years at Sidewalk University's School of Hard Knocks, where I earned a BA (Busting Ass) degree and an MS (More of the Same).

A friend of mine, who dropped out of the same high school at the same time as I did, used to work as a mechanic. A few years ago he had his own garage in the small town where we both live. One day, he was in the shop working on a pick up truck and he had his tape player cranked up, listening to music while he worked. He looked up from the engine to see a well dressed man standing in the open doorway with a puzzled expression on his face.

"He was staring at me like he was seeing a two-headed monkey," my friend told me, "So I went over and said, 'Hi! Can I help you?' The guy says, 'I was just passing by and, uh, well... That's... that's J.S. Bach!' like he couldn't believe it, you know, so I said, 'Yeah, it's the Cologne Symphony doing the Third Brandenburg. Heck of a nice recording ain't it?' And he just stood there like he couldn't figure it out, you know, 'What the hell's going on here?'. The poor dude, it just blew his mind, I guess. I felt like I ought to put on some Merle Haggard just to make him feel at ease."

My friend was right to feel pity for his visitor. After all, nothing in the man's education had prepared him for this. Apparently, no one had ever told him that formal education can't create a love of great art or that a lack of formal education won't stop people from admiring it.

He'd learned instead a set of prejudices concerning the value of institutionalized education. He'd been lead to believe that somehow the money he was spending and the time he was investing in academic studies was going to buy him a place among an elite group whose refined taste was their exclusive property.

Academics have an undeniable economic interest in promoting this brand of prejudice.

CONTINUED ON PAGE 15

Any Music

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NATURE NOTES

Frank Lang

The Elephant Clam

The Uwajimaya Department Store in Seattle is one of those grand Japanese style super-markets, just like my wife and I saw when we visited Japan. A super-market filled with any number of different edibles. Pickled this and pickled that. Fresh this and fresh that. It made me think of *Edible Incredible*, a book about seashore foraging.

Born and raised on Puget Sound, I am, through and through, a genuine seafood lover. The seafood counter at Uwajimaya drew me like iron filings to a magnet. What a setup—cooler after cooler of fresh fish of every description. Toward the back, on the right, is a magnificent tile display of cascading seawater that keeps the shellfish there alive and healthy. Along the top is a trough filled with dozens of big Dungeness crabs, gray-green and rarin' to go. The water pours over hundreds of steamer clams, with their shells clamped tight. It careens over blue mussels, alive, alive. And then a sight that warms the cockles of a native Puget Sounders heart, geoducks, spelled G E O D U C K, pronounced gooey, the biggest damn clam known to man or woman.

This bivalve mollusc can weigh as much as 20 pounds when full grown. Their long fused neck or siphon can extend to three feet or more in length. Their living bodies are so large that the mantle and siphon cannot be withdrawn within the shell. If horse clams got their common name the way I think they did, then surely the geoduck should be called the elephant clam—the length of the trunk you know.

Geoducks live at the lower intertidal and subtidal zones to depths of over 60 fathoms from Alaska to Baja California. They are most abundant in southern British Columbia and Puget Sound. Adults are buried some distance below the surface in the sandy or muddy bottom they prefer. Their long siphons extend to the surface, where, when the tide is in, they feed by filtering out small planktonic organisms, diatoms and the like.

As a child, Summer wasn't Summer, without at least one geoducking expedition to the bay at minus tide. Sport geoducking (as op-

posed to commercial taking) must be done with hand tools. After our arrival we began to search the lowest reaches of the beach for geoduck necks just sticking up above the sand amongst the seaweed. Then with great care to not disturb the mighty beast, a v-shaped channel was cut above the site of what would become a major excavation in a feeble attempt to divert the water flowing down the beach. At least two hunters were involved, one to grab the neck and one to dig. The hole enlarges, the digger and the grabber get lower, first to hands and knees, then laid out flat, front soaked with icy sand and mud, forearm three feet down, head below the surface of the beach, water filling up the hole in spite of v-shaped engineering efforts. The tide starts rising, the walls collapse. Then success. The grabber reaches the enlarged shell and body and begins to fight water pressure and suction and slowly pulls the geoduck from its watery home.

Afterwards, the geoduck was ground-up, mixed with egg batter and fried as fritters or pounded to a pulp and fried. There is a big commercial market for live geoducks. Guess where? Japan. There, our mighty geoducks end up as sushi, sliced thin and raw and gobbled up rolled in rice and seaweed. Commercial taking is done by scuba-diving hunters who wash out the unsuspecting geoducks by hydraulic mining with high pressure hoses. In 1987, 2,017 metric tons of geoducks were taken.

Geoducks don't rapidly repopulate depleted beds. Some populations of the filter-feeding geoduck are saved from exploitation by polluted waters. I discovered one fact when researching this Nature Note that makes me not want to eat another one, at least a big one. They are long-lived: the oldest known lived 146 years. It seems sacrilegious to eat anything that old. ☐

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.

Jefferson's Baroque Brass

There are few sounds that can make one feel more regal and positively self-assured than the sounds of a baroque brass ensemble in full pomp. The sound can fill the greatest hall, and your spirit, with glory and golden splendor.

Baroque brass will be the theme of the Jefferson Baroque Orchestra's third and final concert of the 1994-'95 season. Featured soloist will be baroque trumpeter Gil Cline, professor of trumpet at Humboldt State University and a member of the Bay Area Magnificat Baroque Orchestra. The concert will be lead by baroque violinist Rob Diggins, returning for his second concert as guest musical director.

The music on the program will include a concerto by Giuseppe Torelli for trumpet and strings, Henry Purcell's Symphony from *The Fairy Queen* for two trumpets, kettledrums, and an orchestra of oboes, bassoon, strings, harpsichord and arch-lute, several selections for Jean-Joseph Mouret's *Simphonies for the King's Supper*, including the famous "Masterpiece Theater" theme, and the Prelude to Marc-Antoine Charpentier's *Te Deum*.

It is an interesting fact that brass players were not usually regular members of orchestras during the baroque period, but borrowed from other institutions for special occasions. Trumpets and drums, for example, were a part of the signal corps of the army of the local monarch, and trumpeters' guild rules forbade anyone outside of the guild or not in the employ of the state from playing, or even owning, a trumpet. Horns were a part of that particularly aristocratic institution of the hunt, and a composer who wanted to use horns in a composition would apply to the local prince's Master of the Hunt for the loan of his two best hornists. This was appropriate, since most composers who called for horns did so to evoke woodland hunting scenes, including horn calls already well-known to the hornists.

The works on our program by Charpentier and



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Mouret, for instance, were written for the court of the "Sun King," Louis XIV, the *Te Deum* to celebrate a French military victory, and the symphonies for the entertainment of the King and his courtiers while dining. It was due to the close association between such monarchs and their military instruments that trumpets came to symbolize pomp, glory, majesty and great pageantry. At the Court of Versailles, composers would have to apply to the master of the *Grand Ecurie* (Great Stable) when trumpeters, drummers or hornists were needed for occasions of ceremony, and other composers in other locales had similar constraints.

"Natural" brass instruments, meaning trumpets and horns without piston or rotary valves, sound quite different from their 19th century (so-called "Modern") counterparts, and make much greater technical demands on their players. Their sound is "brassier," although not necessarily louder, due to the lack of the intervening plumbing associated with valves, and their ability to blend with gut-strung fiddles and early woodwinds is much greater. Another interesting fact is that, just as the violoncello is the bass member of the violin family and the bassoon of the oboe family, the kettledrums, tuned to the tonic and dominant of the trumpet key, were considered the bass member of the trumpet ensemble. For this reason, in music as late as Mozart and Haydn, trumpets and kettledrums are almost always associated, the exception being for a single trumpet with orchestra accompaniment. This concert will give Rogue Valley concert-goers a rare opportunity to experience the splendor and magnificence of baroque brass.

Performances will be held Friday, March 24, 8pm, at the Newman United Methodist Church, Grants Pass, and Saturday, March 25, 8pm, at First United Methodist Church, Ashland Admission: \$10 regular, \$7.50 students & seniors. Phone (503) 592-2681 for ticket information. Tickets available at Cripple Creek Music in Ashland and the Books Stop in Grants Pass. ■

BY

Jim Rich

Photo

Baroque trumpeter Gil Cline

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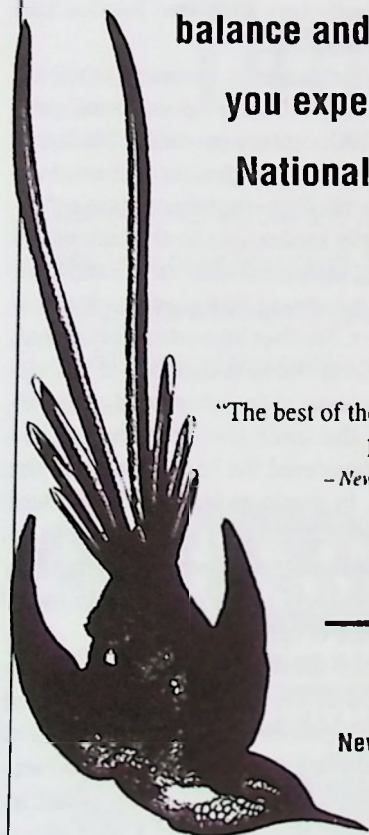
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QUESTING FEAST

Geraldine Duncann

Thoughts of Piskies and Pasties

In many ways Cornwall is as remote a part of the British Isles as you are going to find. There wasn't even a road across the Tamar River into Cornwall until the military built one during WWII. Perhaps the best known things about Cornwall are Piskies and Pasties. You don't know what the Piskies are? Why they're the Cornish little people. It is said that you musn't cross the Tamar river into Cornwall without asking leave of the Piskies.

Now mind you, I don't consider myself a superstitious person, but one time, being in a particular hurry, I didn't stop and I had a flat tire before I reached Launceston. Now I always stop. I just pause before crossing the bridge and say, "Now Piskies dear, I'm just com-

ing in for a while, meaning no harm at all. I just want to learn a few of your recipes and your songs and to share a few of mine with you." Of course I don't believe in such twaddle, but it doesn't take much time and

it never hurts to be safe. I always leave cookies and cocoa for Santa too, and lock up the dog on Easter eve so that Rabbit will be safe. It can't hurt.

Cornwall's other noted export is her "Pasties." Now mind! That's pronounced with a long "a," not a short "a." Pronounce it with a short "a" and it becomes part of a stripper's wardrobe.

There is a legend that Cornwall is the most heavenly place on earth because the Devil is afraid to cross the river Tamar for fear some good housewife will bake him

“
ROLL OUT PASTRY
LIKE A PLATE,
PUT IN TURNIPS, TATES
AND MATE;
SEAL IT CLOSED AND THEN
YOU BAKE
THAT'S A CORNISH PASTI.

SECOND BEST CORNISH PASTIES

Preheat oven to 450°.

- 1 1/2 pounds (or thereabouts) beef, chuck or round
- 1 large potato, peeled
- 1 large yellow onion or
- 1 large leek, (all Celts are fond of leeks) or a mixture of both
- 1 recipe your favorite short or flaky pastry (do not use puff pastry)
- 1 medium turnip or rutabaga, peeled salt, pepper and minced parsley to taste

Dice the beef including some of the fat into pieces about the size of your thumb nail. Do the same with the vegetables. Set aside.

Divide the pastry into four portions and gently pat each into a pastry round

about 1/4 inch thick. Divide the meat and vegetables equally between the four circles of pastry. Sprinkle with salt, pepper and minced parsley to taste and fold the circle of pastry in half like for a turnover. Crimp shut. The seal should be across the top, not along the side. Place the pasties on a lightly oiled baking pan, paint with a beaten egg mixed with a little water, and place in the center of the hot oven for 5 minutes.

At the end of five minutes, reduce heat to 350° and continue baking for another 40 to 45 minutes. Serve hot with good brown ale or cider. My family likes them served with mushroom gravy but a true Cornishman wouldn't stand for such foppishness.

into a pasti. And truly, every woman in Cornwall makes a good pasti, and every pub, every cafe, every restaurant and road side stand sells pasties.

The following is a recipe for the second best pasties in the world. Why only the second best? Well it wouldn't be fittin' if you could get a better pasti outside of Cornwall than in, now would it? IM

Geraldine Duncann is a writer/photographer, artist and teacher living in Talent. You can hear *The Questing Feast*, weekdays on JPR. For information about "The Questing Feast," Geraldine's cooking school, or any food related questions, send a SASE to The Questing Feast, 3200 Anderson Creek Road. Talent, OR 97540, or call (503) 535-6473.

DEGREES *From p. 11*

Of course, this pecuniary interest is never a direct cause—that is really taking the charge too far—but it's undoubtedly an unconscious factor which hinders the questioning of the underlying assumptions.

I have another friend who earned a master's degree in creative writing and has never sold a piece to a paying market. He teaches English and uses some of my essays as models of good writing for his students to study. He finds it ironic, as I do, that over the many years of our friendship, he's made more money talking about those essays than I did by writing them, and that he earns a living as a certified master of a craft in which he has never done journeyman level work.

A university degree is not a reliable measure of sensitivity, talent, competence, knowledge or wisdom. It is, however, a sort of password among those who decide who to hire and who not to hire for certain positions. It says, "I am one of you. I share your outlook. I know how to play by the same rules you play by." Of course, the mechanic's overalls, the logger's suspenders and hickory shirt, the trucker's baseball cap, say the same thing and serve the same purpose. Ignorance and prejudice are no one class's exclusive property, but then, neither are sensitivity, talent, competence, knowledge and wisdom. IM

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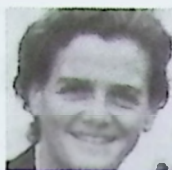
OPEN AIR

Tune-in to Jefferson Public Radio's house blend of jazz, contemporary, blues, world beat, and new music.

Join hosts **Maria Kelly** and **Colleen Pyke** on a musical journey that crosses convention and shadows boundaries.



Rhythm & News
Monday-Thursday 9am-4pm
Fridays 9am-3pm



ON THE SCENE

Elizabeth Arnold

The Changing of the Guard

Washington—One of the worst things you must do as a political reporter is interview the candidate who just lost. In the aftermath of the November '94 election the loser was the entire Democratic party, and that's a lot of interviews.

In 1992, after spending months covering the George Bush campaign, I went to the White House for what is called the "changing of the guard" story. The West Wing was upside down. Boxes, computers, files and furniture were stacked everywhere. Upstairs in the tiny rooms above the Oval Office, I asked a staff member what he was going to do next. He shook his head and said he hadn't a clue. On my way out I noticed a life-sized portrait of George Bush hanging cockeyed on the wall. No one had bothered to stop and straighten it. It didn't matter anymore.

I recalled that moment the other day as I walked the halls of Congress. Like the White House just two years ago, boxes, computers, files and furniture were stacked everywhere. People who had spent much of their lives here were on their way out, without a clue as to what they'd be doing next. A mob of reporters and photographers, gathered on the steps for a possible Newt Gingrich sighting, didn't even shout a question or point a camera as a former member of the Senate Democratic leadership walked into the Capitol. It didn't matter anymore.

As I've grown into this job I've come to realize that these moments and these people DO matter, that the changing of the guard story and what comes after it are just as much about the losers as the winners.

And from my telephone booth-sized office on Capitol Hill and from telephone booths across the country my aim is to report the changing political landscape from that perspective.

It would require too much space to give a proper accounting of this election cycle. But when I think about the high and low points of this campaign, some very public and a few personal moments come to mind.

Under the heading of lows, I would put Republican Newt Gingrich, for suggesting that the tragedy involving a mother allegedly drowning her two children was somehow the result of decades of Democratic majorities in Congress. I would also put Democrat Alan Wheat in that same

column for linking his Republican opponent, Governor John Ashcroft, to the murder of a Florida abortion doctor, simply because he opposes abortion rights.

And one of the all-time worst moments was when the chairmen of the Republican and Democratic parties both agreed on national television that neither party bears any responsibility for negative campaigns.


My personal lows include watching two supporters outside a debate in Boston bash each other over the head with campaign signs. Also on the list would be driving through a blizzard in Wyoming, well past midnight, in a car with no snow tires, no radio, and no extra batteries, en route to the next morning's interview.

But more emphasis should be placed on what goes under the heading of high points. In this election, the two candidates who spent the most money, Oliver North in

“
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 CAMPAIGNS.

Virginia, and Michael Huffington in California, proved that a financial advantage is not all it takes to win. In some districts I saw Republicans make inroads with new groups of voters, particularly minorities, and I saw Democrats do the same thing with the so-called disenfranchised Perot voters. Both parties made an effort to reach out and make their tents bigger.

My personal election year high was seeing that in some places campaigning is still done the old fashioned way. With my tape recorder, I followed behind Wyoming's governor and the state's only House member as they walked the main streets of tiny towns hour after hour, shaking hands, listening to worries, asking about ailments, and sampling pies.


Now that the election is over, the sorting out has begun and both parties are well into the spin cycle. But perhaps the most important result of this election is the realization of voters that they can dramatically affect the complexion of government. I look forward to covering the new Congress, the winners AND the losers. 

Elizabeth Arnold is NPR's national political correspondent.

TUNED IN *From p. 3*

public radio NONCOMMERCIAL, and your expectation that federal support to maintain public radio in communities like ours will continue—by writing to your members of Congress. In fact, we would suggest that you write the entire House Appropriations Committee. If you wrote before—about funding—THANKS! But now we ask that you write again and add your concern about the dangers posed by privatization. If you have questions, or need an address, please call JPR at 503-552-6301 for information.

So far, no member of Congress has publicly declared themselves opposed to privatization. That's why local public radio supporters now need to speak out loud and clear.

I hope you will. 

Ronald Kramer is Jefferson Public Radio's director of broadcasting.

Women's History Month Calendar

continued from p. 5

mediacy and direct color. In this gallery opening of new works, Margaret focuses not only on water reflections, but also on inner reflection—her response to nature's beauty. 4th Street Garden Gallery, 265 4th St., Ashland. No charge.

Dances of the Fertile Crescent

7:30–10pm Celebrating our heritage through glimpses of culture, goddess archetypes, and rituals that have been sacred to women world wideover the millennium. Interwoven with narration will be some twenty performances of dance, music, and poetry that honor our ancient and awakening connections, symbolized by the concept of the Fertile Crescent. Presented by the OASIS Middle Eastern Dance Guild at the Town Hall, Ashland. Admission \$7.

Making History with Blue Lightning

Blue Lightning is an all women's dance band playing a diversified selection of Rock and Roll, Blues, Country and a recently added ethnic flair. The group's six members come from various regions of the country, adding their own unique essence. This dance and celebration will be held at the Ashland Community Center across from Lithia Park, 59 Winburn Way, Ashland. Admission \$5–10 sliding scale.

SUNDAY, MARCH 12

Learning to Care and Be Cared For

2–5pm Dr. Nel Noddings of Stanford University will talk about education in terms of caring. She is the author of *Caring: A Feminine Approach to Ethics and Moral Education* and *The Challenge to Care in the Schools* and is one of the leading educational reformers in America. Sponsored by the Medford Educational Institute, the SOSC School of Education and the Ashland School District. The lecture will be held in the SOSC Britt Ballroom. No charge.

TUESDAY, MARCH 14

Give Yourself Credit—Women's Rights and Options

5:30–7pm Learn how to shop for credit, be a smarter consumer and complain effectively. This workshop is offered by Consumer Credit Counseling Service and the \$15 fee includes educational materials and refreshments. Call 779-2273 for reservations. 820 Crater Lake Avenue, Suite 203, Medford.

Celebrating Women: SOSC Faculty Lecture Series

7pm Kay Aldrich, Lecturer in Sociology/Anthropology, will speak on "Lesbian Families in Historical Perspective." Sponsored by the SOSC Women's Studies Program, the SOSC Library, and the Women's Center. SOSC Library Periodical Reading Room. No charge.

THURSDAY, MARCH 16

Carrie Mae Weems: Sea Island Series/Africa Series

11am–5pm The Schneider Museum of Art presents works from Carrie Mae Weems' Sea Island Series/Africa Series. This show focuses on the history and culture of Gullah Africans who were brought to America as slaves and greatly shaped the African-American culture. Weems confronts issues of identity, race, gender and class through a forceful combination of photographic imagery and engaging narrative. An opening reception will be held March 23, 7–9pm. The exhibit continues through April 14th. Schneider Museum of Art, 1250 Siskiyou Blvd., Ashland.

SATURDAY, MARCH 18

History Center All Dolled Up

1:30pm This program accompanies a month-long exhibit by the Rogue Valley Cloth Doll Club of cloth dolls, sculpted dolls, and antique dolls owned by club members. Saturday's program is on how dolls and crafting dolls have changed and will be followed by a family oriented hands-on demonstration. Southern Oregon Historical Society, 106 North Central Avenue, Medford. No charge.

SUNDAY, MARCH 19

Fourteen Years of Writing: a Celebration

2–4pm The Southern Oregon Women Writers' Group, Gourmet Eating Society & Chorus, a creative women's focus here since 1981, offers readings for women by Tangren Alexander, Tee Corinne, Mab Maher, Bethroot Gwynn, Mariah Hegarty, Hawk Madrone, Jean Mountaingrove, Dianne Maria and others. Potluck afterwards. 56 Church St., Ashland. No charge.

SATURDAY, MARCH 25

About From the Mississippi Delta

Noon A lecture about Dr. Endesha Ida Mae Holland's autobiographical play based on her remarkable life and the life of her indomitable mother. Thief, prostitute, civil rights activist—Dr. Holland has been all of these. The lecture will be held in Carpenter Hall. Sponsored by the Oregon Shakespeare Festival. Tickets are sold at the Festival Box Office. Adults \$4; children 5–17 \$3.

Women and War, Women and Peace Around the World

7:30pm An evening of drumming, singing and stories from Freedom Singers, Diversity, a human rights choir, Lisa Spencer and Kay Aldrich. Sponsored by Peace House. Congregational Church, 717 Siskiyou Blvd., Ashland. Admission \$6.

TUESDAY, MARCH 28

Celebrating Women: SOSC Faculty Lecture Series

7pm Karen Gernant, Professor of History, will present "Qiu Jin: A Chinese Woman Revolutionary." Sponsored by the SOSC Women's Studies Program, the SOSC Library, and the Women's Center. SOSC Library Periodical Reading Room. No charge.

WEDNESDAY, MARCH 29

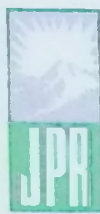
An Evening with Tillie Olsen

7:30pm Tillie Olsen, renowned author of *Silences*, *Tell Me a Riddle*, and *Yonnondio: From the Thirties*, will read from her works and speak informally with the audience about her journey as a writer. A book signing and reception will immediately follow her presentation. Tickets are available at the SOSC Bookstore, Soundpeace (Ashland) and at the door. Sponsored by the International Writers Series and the SOSC Women's Studies Program. SOSC Stevenson Union Rogue River Room.

THURSDAY, MARCH 30

A Deadly Obsession

Noon & 7pm Women Versus Ideals of Feminine Beauty Exposing the colonization of women through unnatural, impossible, unhealthy, and often crippling cultural ideals of feminine beauty and exploring ways of breaking free from these limiting ideals to appreciate women's unique beauty. Presented by Madeleine Sklar, M. S. of Inner Garden Healing Arts Center. Held at the Women's Center, 1077 Ashland St., Ashland. No charge.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR

For Women's History Month, we present *Noteworthy Women*, a four-part series devoted to women composers, Sundays at 2:00 pm.

Also, throughout the month, both *First Concert* and *Siskiyou Music Hall* will feature works by women (see "Featured Works" listings for specific dates and times).

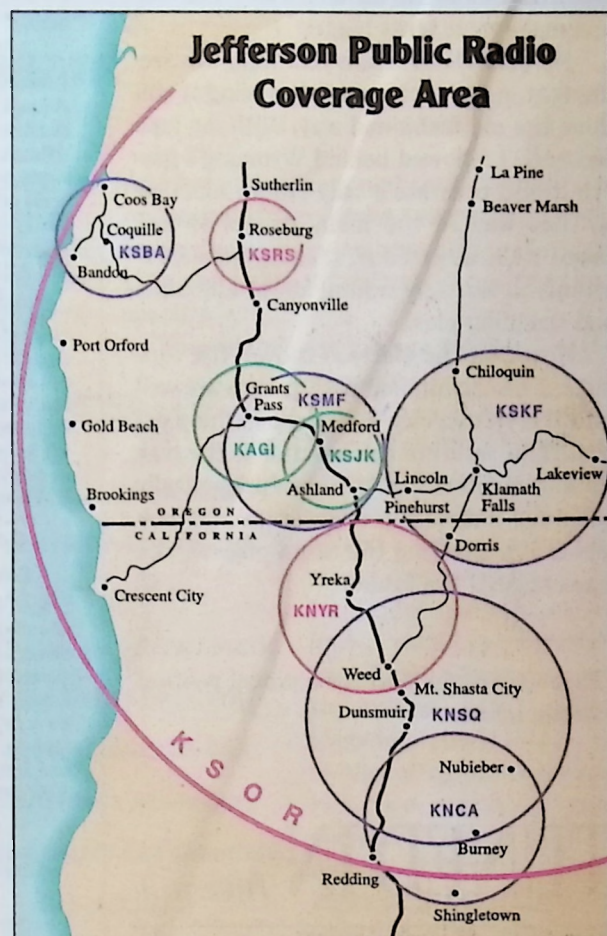
Rhythm & News Service KSMF/KSBA/KSKF KNCA/KNSQ

Join us for *A Tribute to Malvina Reynolds*, an hour-long special devoted to one of folk music's most important artists, Sunday March 5 at 8:00pm.

Winona La Duke is the featured guest on *New Dimensions*, Sunday, March 26 at 4:00 pm.

News & Information Service KSJK / KAGI

This month's Rogue Valley Civic League Forum is "Regional Growth: Case Studies," Friday, March 10 at 12:15 pm.



Volunteer Profile: Allison Scull



The host of *Jazz Thursday* on JPR's *Rhythm & News Service*, Allison moved to Ashland two years ago from San Diego. She graduated from SOSC with a degree in broadcasting in 1994.

"I love jazz, and lots of different kinds of music," Allison says, and her favorite jazz artists include guitarists Charlie Byrd and Joe Pass. "I really like more of the classic jazz sounds."

Allison is also a talented singer/songwriter, performing what she calls "original acoustic neo-folk" in clubs around the area. So catch Allison every Thursday night on JPR's *Rhythm & News Service*, and be sure to watch for her next live music performance.

KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud, Dunsmuir	91.3
Chiloquin	91.7	Merrill, Malin, Tulalake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian/Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5		
Grants Pass	88.9		

CLASSICS & NEWS

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ASHLAND

KSOR dial positions for translator communi-
ties listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 Metropolitan Opera	9:30 St. Paul Sunday Morning
12:15 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 Northwest Journal		4:00 All Things Considered	2:00 Noteworthy Women
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

Rhythm & News

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ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	The Poet's Voice (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	Jazz Smithsonian (Fridays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	3:30 Joe Frank (Wednesdays)	1:00 Pie In The Sky	2:00 BluesStage
6:00 Northwest Journal	9:30 Ken Nordine's Word Jazz (Thursdays)	1:30 Afropop Worldwide	3:00 Confessin' the Blues
6:30 Jefferson Daily	10:00 Jazz (Mon-Wed)	2:30 World Beat Show	4:00 New Dimensions
7:00 Echoes	Jazzset (Thursdays)	5:00 All Things Considered	5:00 All Things Considered
9:00 Le Show (Mondays)	Jazz Revisited (Fridays)	6:00 Rhythm Revue	6:00 Musical Enchanter Radio Theater
Selected Shorts (Tuesdays)	10:30 Vintage Jazz (Fridays)	8:00 Grateful Dead Hour	6:30 Folk Show
		9:00 The Retro Lounge	9:00 Thistle & Shamrock
		10:00 Blues Show	10:00 Music from the Hearts of Space
			11:00 Possible Musics

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 Northwest Reports	9:00 BBC Newshour
6:50 JPR Local and Regional News	12:15 Rogue Valley Civic League Forum	8:00 Sound Money	10:00 Sound Money
8:00 BBC Newshour	1:00 Monitor Radio	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
9:00 Monitor Radio	1:30 Pacifica News	10:00 Healing Arts	2:00 Radio Sensación
11:00 People's Pharmacy (Monday)	2:00 Monitor Radio	10:30 Talk of the Town	8:00 BBC World Service
City Arts of San Francisco (Tuesday)	3:00 Marketplace	11:00 Zorba Paster on Your Health	
Quirks and Quarks (Wednesday)	3:30 As It Happens	12:00 The Parents Journal	
New Dimensions (Thursday)	5:00 BBC Newshour	1:00 C-SPAN'S Journal	
Voices in the Family (Friday)	6:00 European Journal	2:00 Commonwealth Club of California	
12:00 BBC Newsdesk	6:30 Marketplace	3:00 First 100 Days	
12:30 Talk of the Town (Monday)	7:00 The MacNeil-Lehrer Newshour	3:30 Second Opinions	
Pie In The Sky (Tuesday)	8:00 Northwest Journal	4:00 Bridges	
51 Percent (Wednesday)	8:30 Pacifica News	5:00 To the Best of Our Knowledge	
	9:00 BBC Newshour	8:00 BBC World Service	
	10:00 BBC World Service		

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MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon

First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm

NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm

Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm

Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm

Metropolitan Opera

2:00-4:00pm

St. Louis Symphony

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am

St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm-3:00pm

Noteworthy Women

This four-part series for Women's History Month explores music by women classical composers.

3:00pm-4:00pm

Classical Countdown

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

† indicates female composer

First Concert

- Mar 1 W Chopin*: Piano Sonata No. 3
- Mar 2 Th Dvorak: String Quartet in F, "American"
- Mar 3 F Clarke†: Viola Sonata
- Mar 6 M Holmes†: *Andromeda*
- Mar 7 T Ravel*: *Le Tombeau de Couperin*
- Mar 8 W Hildegard†: Songs and Instrumental pieces
- Mar 9 Th Brahms: Variations on a Theme by Haydn
- Mar 10 F Strauss: Horn Concerto No. 2
- Mar 13 M Beethoven: Symphony No. 8
- Mar 14 T C. Schumann†: Piano Concerto
- Mar 15 W Wagner: *Siegfried Idyll*
- Mar 16 Th Beach†: Violin Sonata
- Mar 17 F Harty: An Irish Symphony
- Mar 20 M Bruch: Violin Concerto
- Mar 21 T Bach*: Orchestral Suite No. 2
- Mar 22 W Chaminade†: Piano Trio No. 1
- Mar 23 Th Danzi: Concertante for flute and clarinet
- Mar 24 F Shostakovich: Trio No. 2
- Mar 27 M Debussy: *Iberia* No. 2
- Mar 28 T Mozart: Symphony No. 40
- Mar 29 W Mendelssohn: Piano Trio No. 2
- Mar 30 Th Stravinsky: *Petroushka*
- Mar 31 F Haydn*: Variations in f

Siskiyou Music Hall

- Mar 1 W Chopin*: Piano Concerto No. 2
- Mar 2 T Smetana*: *Ma Vlast*
- Mar 3 F Beethoven: Symphony No. 5
- Mar 6 M Larsen†: Water Music
- Mar 7 T Ravel*: *Daphnis and Chloe*
- Mar 8 W Taillaferre†: Concertino for harp and orchestra
- Mar 9 Th Barber*: Violin Concerto
- Mar 10 F Mozart: String Quartet in D, K.575
- Mar 13 M Borodin: String Quartet No. 2
- Mar 14 T Hummel: Trumpet Concerto
- Mar 15 W Dvorak: Symphony No. 7
- Mar 16 Th Beach†: Piano Quintet
- Mar 17 F Trimble†: Piano Works
- Mar 20 M Schoenberg: *Verklarte Nacht*
- Mar 21 T Bach*: Coffee Cantata
- Mar 22 W Taillaferre†: Violin Sonata
- Mar 23 Th Schumann: Symphony No. 1, "Spring"
- Mar 24 F F. Mendelssohn†: Various Lieder

- Mar 27 M Shostakovich: Symphony No. 1
- Mar 28 T Beethoven: Trio Op. 70 No. 1, "Ghost"
- Mar 29 W Franck: Prelude, Chorale & Fugue
- Mar 30 Th Menotti: Violin Concerto
- Mar 31 F Haydn*: Symphony No. 104, "London"

HIGHLIGHTS

Metropolitan Opera

Mar 4 *Der Rosenkavalier*, by Richard Strauss
Cast: Mechthild Gessendorf, Anne Sofie von Otter, Heidi Grant Murphy, Stanford Olsen, Gottfried Hornik. Conductor: James Levine.

Mar 11 *Simon Boccanegra*, by Verdi
Cast: Aprile Mollo, Placido Domingo, Vladimir Chernov. Conductor: James Levine.

Mar 18 *La Boheme*, by Puccini
Cast: Barbara Frittoli, Diana Soviero, Luis Lima, Roberto Frontali, Mark Oswald, Herbert Perry, Francois Loup. Conductor: John Fiore.

Mar 25 *Idomeneo*, by Mozart
Cast: Dawn Upshaw, Carol Vaness, Anne Sofie von Otter, Placido Domingo. Conductor: James Levine.

St. Louis Symphony

Mar 4 Brahms: *Academic Festival Overture*, Op. 80; Ives: Symphony No. 2; Copland: Piano Concerto; Gershwin: *An American in Paris*. David Loebel, conductor. Christopher O'Riley, piano.

Mar 11 Michael Daugherty: "Desi" for Symphonic Winds "Flamingo"; Stravinsky: Violin Concerto (1961); Rachmaninov: Symphony No. 3. David Zinman, conductor. Midori, violin.

Mar 18 Haydn: Violin Concerto No. 1 in C; Wagner: *Siegfried Idyll*; Mozart: Serenade No. 9 in D, K. 320 ("Posthorn"). Jose Luis Garcia, conductor.

Mar 25 Mozart: Symphony No. 34 in C, K. 338; Beethoven: Piano Concerto No. 4 in G, Op. 58; Haydn: Symphony No. 96 in D ("Miracle"). David Loebel, conductor. Jon Kimura Parker, piano.

St. Paul Sunday Morning

Mar 5 Christopher O'Riley, piano; Pamela Frank, violin, Paul Neubauer, viola; Carter Brey, cello. Aaron Jay Kernis: *Still Movement with Hymn*; Faure: Piano Quartet No. 2 in G Minor, Op. 45.

Mar 12 Michala Petri, recorder. Lars Hannibal, guitar and lute. Works by Telemann, Vivaldi, Ibert, Gordon Jacob, and others.

Mar 19 Mendelssohn String Quartet. Shostakovich: Quartet No. 15 in E-flat Minor, Op. 144; Schumann: Quartet in A, Op. 41, No. 3; Beethoven: Quartet in B-flat, Op. 130.

Mar 26 The Tallis Scholars. Music by Robert Fayrfax, Orlandus Lassus, William Byrd, John Shepard, Tomas Luis de Victoria.



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SPEND YOUR SUNDAYS WITH
FRIENDS – invite Bill

McGlaughlin and his musical
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Every week the program
features a satisfying blend of
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recipe that has created public
radio's most popular classical
music performance program.

Sundays at 9:30am

CLASSICS & NEWS SERVICE

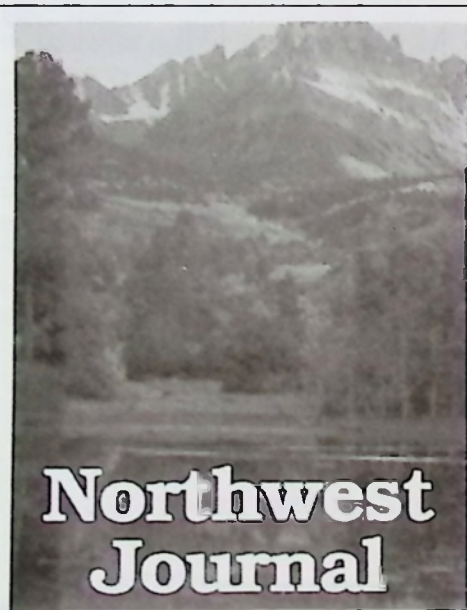
This program is produced by Minnesota Public
Radio and distributed by Public Radio International.
Saint Paul Sunday Morning is made possible by a
major grant from the General Mills Foundation.

Linda Eckhardt and Tod Davies
bring you
Pie in the Sky

the show that proves if you can get control of your refrigerator, you can get control of your life.



Saturdays at 1:00pm on Rhythm & News
Tuesdays at 12:30 on News & Information



A weekday regional news magazine focusing on important issues facing the Pacific Northwest.

Weekdays

4pm **Classics & News**
6pm **Rhythm & News**
8pm **News & Information**

Rhythm & News Service

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COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
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MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke. Includes NPR news updates at a minute past each hour, *Ask Dr. Science* at 9:30 am, *As It Was* at 10:30am and *Naturewatch* at 2:30pm.

3:30-4:00pm
Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:00-6:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

6:30-7:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm
Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm
Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-9:30pm
Wednesday: The Poet's Voice

Archival tapes of readings by some of the century's best known poets, including, W.H. Auden, Robert Frost, Dylan Thomas, Adrienne Rich, and Octavio Paz. Noted actress Blair Brown hosts.

9:30pm-10:00pm
Wednesday: Joe Frank: In the Dark

He's back. 26 half-hour visits to Joe Frank's decidedly dark world.

9:00-9:30pm

Thursday: The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordline's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Friday: Jazz Smithsonian

Lena Horne hosts this series with the Smithsonian Jazz Masterworks Orchestra, featuring performances of classic jazz from the '20s through the '50s.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

1:00-1:30pm

Pie In The Sky

Linda Eckhardt, Park Kerr and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

1:30-2:30pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:30-5:00pm

The World Beat Show

Jim Reeder brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am

The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

BluesStage

Our favorite live blues program. Melvin Van Peebles hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-8:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalls

Mar 2 Queen Ida

Mar 9 Manny Oquendo's Libre, Don Pullen

Mar 16 "Women in Jazz" presents Jon Faddis and the Carnegie Hall Jazz Band in compositions by Toshiko Akiyoshi, Carla Bley, Maria Schneider, Melba Liston and Mary Lou Williams.

Mar 23 Tommy Flanagan Trio, the Marsalis Family

Mar 30 James Williams Sextet with Clark Terry

AfroPop Worldwide

Mar 4 Georges Collinet's Makossa Hit Parade

Mar 11 African Latin

Mar 18 Acoustic Africa

Mar 25 Cooking with Georges

Marian McPartland's Piano Jazz

Mar 5 Mario Grigorov

Mar 12 Jim Hall

Mar 19 Ralph Sharon

Mar 26 Rosemary Clooney

BluesStage

Mar 5 Johnny Otis, Barbara Moorison

Mar 12 John Hammond, Peter Garstenauer

Mar 19 Guitar Shorty

Mar 26 Koko Taylor; Robert Lowery and Virgil Thrasher

Confessin' the Blues

Mar 5 R&B Charley Reissues

Mar 12 Peter Gaulke's Raving Faves

Mar 19 John Baxter's Raving Faves

Mar 26 Pat Daly's Raving Faves

New Dimensions

Mar 5 Adventures in Music, with David Darling

Mar 12 Astrology for Self-Transformation, with Demetra George

Mar 19 Men's Work: From Initiation to Elderhood, with Michael Meade

Mar 26 Reclaiming Native Culture, with Winona LaDuke

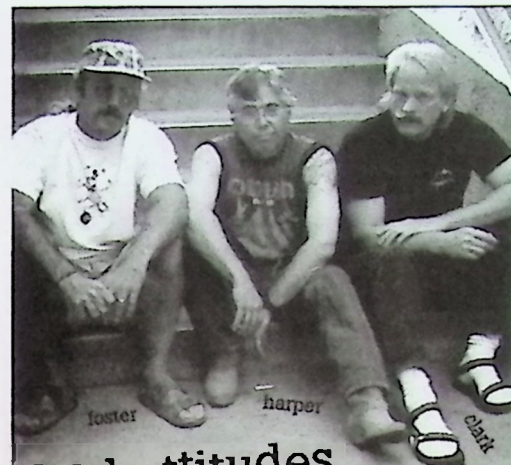
Thistle & Shamrock

Mar 5 New Releases

Mar 12 Wales/Cymru

Mar 19 Irish Nostalgia Songs

Mar 26 Live at Wolftrap (Part 1)



bad attitudes.
great music.

Whether it's Michael Clark's Sunday morning mix of Jazz, Blues and Funk; Tim Harper's Fusion and electronic Monday evening weirdness; or the marvelous madness of John Foster's Full Moon Show; you'll hear the kind of offbeat and wonderful programming that defines public radio.

Join JPR's hip, zany and, yes, even bad volunteer trio on the Rhythm & News Service.

Jazz Sunday with Michael Clark - Sun. at 10am

It Might Be Jazz with Tim Harper - Mon. at 10pm

The Full Moon Show with John Foster - Full Moon Eves at 10pm

roarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 10am on the
Rhythm & News Service

FROM NATIONAL PUBLIC RADIO



Consummate accompanist Ralph Sharon joins Marian McPartland on March 19 at 9am on JPR's Rhythm & News Service



TO THE BEST OF OUR KNOWLEDGE

Takes you to the cutting edge
of politics, economics,
literature, and
contemporary culture.

**Saturdays at 5pm on
News & Information**

**Sundays at 5pm on
Classics & News**

SUNDAY MORNING

from the
Canadian Broadcasting
Corporation

**Sundays at 6am
News & Information**

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-8:00am
Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am
Marketplace Morning Report

6:50am
JPR Local and Regional News

8:00am-9:00am
BBC Newshour

News from around the world from the world service of the British Broadcasting Company.

9:00am-11:00 a.m.
Monitor Radio

11:00AM - NOON

MONDAY
People's Pharmacy

TUESDAY
City Arts of San Francisco

Maya Angelou hosts conversations with leading figures in literature, culture and the arts.

WEDNESDAY
Quirks and Quarks

The CBC's award-winning science program.

THURSDAY
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY
Voices in the Family

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

NOON - 12:30PM

MONDAY-FRIDAY
BBC Newsdesk

The latest international news from the BBC World Service.

MARCH 10
12:15pm: Rogue Valley Civic League Forums
Regional Growth: Case Studies. Pre-empts BBC Newsdesk and Software/Hardtalk.

12:30PM - 1:00PM

MONDAY
Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY

Pie In The Sky

Linda Eckhardt, Park Kerr and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

WEDNESDAY
51 Percent

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

ALTERNATE FRIDAYS
Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:00pm-1:30pm
Monitor Radio

The latest national and international news.

1:30pm-2:00pm
Pacifica News

National and international news from the Pacifica News Service. (Repeats at 8:30pm)

2:00PM - 3:00PM

MONDAY-FRIDAY
Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm
Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-6:00pm
BBC Newshour

6:00pm-6:30pm
European Journal

From PRI and Radio Deutsche Welle in Germany comes this daily news digest from Europe.

6:30pm-7:00pm
Marketplace

A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm

The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-8:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

8:30pm-9:00pm
Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

9:00pm-10:00pm
BBC Newshour

The latest international news from the British Broadcasting Corporation.

10:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
Monitor Radio Weekend

7:00am-7:30am
Northwest Reports
The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

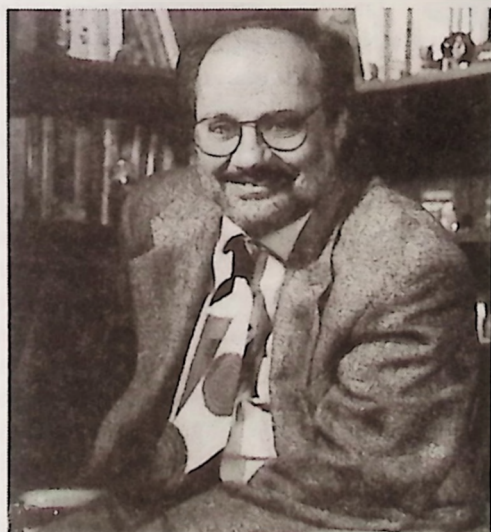
Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.



Dan Gottlieb, Ph.D. hosts *Voices in the Family* on JPR's News & Information Service Fridays at 11am.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN'S Weekly Radio Journal

A collection of voices heard on cable TV's public-affairs network.

2:00pm-3:00pm
Commonwealth Club of California

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm
The First 100 Days

Conservative commentator David Horowitz surveys the strategy and philosophy of the Republican majority in Congress in its first 100 days.

3:30pm-4:00pm
Second Opinion

Matthew Rothschild, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm
Bridges, with Larry Josephson

Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

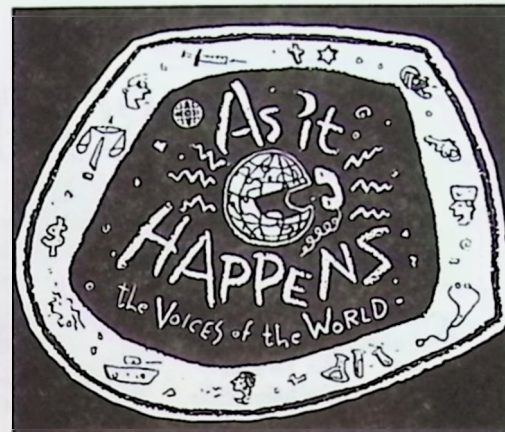
Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.



from the
Canadian Broadcasting
Corporation

Weekdays at 3:30pm
News & Information

**BUSINESS NEWS WITH A
WORLD PERSPECTIVE**



MARKETPLACE

MARKETPLACE / Radio's International Magazine of Business

CLASSICS & NEWS
MON - FRI 6:30PM (ALSO KAGI)

NEWS & INFORMATION
MON - FRI 3PM & 6:30PM

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PUBLIC RADIO INTERNATIONAL

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John Shipstad
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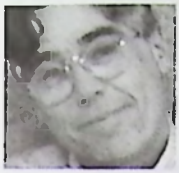
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N. CALIFORNIA

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BACK SIDE OF THE BOOM

Tim Harper

Government by the People?

Robert Anson Heinline, science fiction writer, engineer, visionary and professional curmudgeon, once wrote a comment to the effect that political titles—such as, liberal, conservative, Republican, and so on, really had no meaning. That the world was basically broken down into two types of people: those who felt government should control peoples lives—and those who had no such desire. He had a bit to say (as he did on most subjects) about each type, but his bottom line was, that the latter, despite their many faults, made much better neighbors.

I agree—in fact, I'd carry it a bit further. See, as a boomer, I've come to realize that we boomers break down (no pun intended) into an additional sub-group: those who believe there is at least some use for government employees and those who believe that, like the appendix, government employees fall into the category of things for which no philosophy, reason, nor branch of any recognizable science can find purpose—except to exist at the expense of society.

Y'all must forgive my reticence to express an opinion upon the subject.

Anyway, let's not get into that particular can of worms.

No, kids, what has become obvious to me is that we have really reached a point in this country, where we need to make a decision about how we want our lives to be ordered. A place has been reached where the rules are being expanded to cover every facet of our existence and they are expanding to cover those areas for one simple reason—we ask for it. We ask for it by refusing to accept responsibility for our own actions and always seeming to want someone else to clean up our mess or protect us or be responsible for our safety—and then complaining that they don't do a good enough job. Then they complain that they don't have enough money and authority, so we give 'em more of each. Then we complain that

they cost too much and are too powerful, and then Congress authorizes a committee to authorize a research project to find out what's happening to the money, which costs even more money and we all go home broke, except for Congress and the research committee, all of whom are lawyers anyway—and they never go home broke.

Sound familiar?

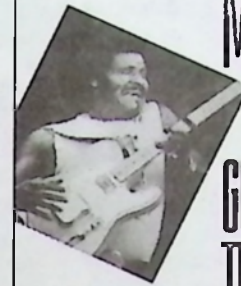
Kind of like a statement I heard a successful businessman make the other day. He said, "When I think about going into another country to do business, I always make sure that automobiles have the right of way." There were a number of people in that room and most of them got that "rich people say the weirdest things look" when he said that. But all he was saying was that he wanted to be in places where people were expected to take responsibility for their own actions. Where if one walks down the middle of a highway and is run down by a truck, it is at least considered that maybe it was less than a good idea for one to have been walking there and that the idea could possibly have been the product of independent thought on the part of the victim—instead of a place where the search for someone else to blame would have been endless.

Y'know, gang, thinking about that — maybe all we the people, the supposed true government of this country, need to know about how to do our job as those responsible for our regulation was taught to us by our mothers when we were five or six years old. It was by mine. "Remember this carefully, Timmy," she said, "when you cross the road, always look both ways."

Gee... Thanks Mom.



Tim Harper's *Back Side of the Boom* can be heard Wednesdays on *The Jefferson Daily*. Tim also hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.



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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 60th anniversary with a collection of Shakespearean, classical and contemporary productions. The eleven-play season runs through October 29. Performances in the Angus Bowmer Theatre include: *Twelfth Night* by William Shakespeare (through October 29); *This Day and Age* by Nagle Jackson (April 19-October 28); *Blood Wedding* by Federico Garcia Lorca (July 26-October 29); *Pravda* by Howard Brenton and David Hare (through July 19); *The Skin of Our Teeth* by Thornton Wilder (through October 28). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *The Tragedy of King Richard II* (June 7-October 7); *Macbeth* (June 6-October 6); *The Merry Wives of Windsor* (June 8-October 8). Performances at the Black Swan include: *Emma's Child* by Kristine Thatcher (March 28-October 28); *From the Mississippi Delta* by Dr. Endesha Ida Mae Holland (through June 24); *The Cure at Troy* by Seamus Heaney (July 5-October 29). For information on tickets, membership, or to receive a 1995 season brochure, contact The Festival at 15 S. Pioneer St., Ashland. (503)482-4331

◆ Oregon Cabaret Theatre presents the following shows to open its 1995 season and 10th year of entertainment:

Leona! The Musical continues through March 5 and stars Gretchen Rumbaugh in her one-woman show, which recently premiered at Seattle's Cabaret de Paris. The show is about hotel monarch Leona Helmsley and includes music by David Maddux.

Forever Plaid plays Thursday through Monday evenings at 8pm from March 17 to May 22 with two Previews on March 15 and 16. The Plaids are an early '60's male harmony quartet, killed in a crash on the way to their first concert. Due to expanding holes in the ozone layer, they are able to come back for one night only to do

the show they never got to do.

Two Season Ticket options are available this year. Single ticket prices are \$17 and \$14.50 on Friday and Saturday; \$14 and \$11.50 on weeknights; and \$10 for Sundays and Previews. Box For tickets, or a brochure contact the Cabaret (located at the corner of First and Hargadine) or PO Box 1149, Ashland. (503)488-2902

◆ *The Real Inspector Hound* by Tom Stoppard will be presented by the Department of Theatre Arts Dinner Theatre. Dinner seating for the mystery spoof begins at 6:30pm-performance at 8pm. March dates for the production are Thursday, March 2; Friday, March 3; Saturday, March 4; and Sunday March 5. A non-dinner matinee is scheduled for Saturday, March 4 at 2pm. For tickets and information contact the Theatre Arts Box Office, Ashland. (503)552-6685

Music

◆ Gyuto Tantric Choir Tibetan Monks will be presented by Jefferson Public Radio and the Southern Oregon State College Program Board as part of the *One World* series on Friday, March 31, 8pm. The Choir represents a Buddhist tradition that was founded in Tibet in the 15th Century. They perform multiphonic chanting, in which each monk sings a chord containing two or three tones simultaneously. Admission: \$21 Reserved or \$15 SOSC Students. The performance will be held in the SOSC Music Recital Hall, Ashland. (503)552-6461

◆ Maria Muldaur and the Red Hot Bluesiana Band will perform on Sunday, March 5 at the Historic Ashland Armory, corner of Oak and B Streets

in Ashland. Doors open at 7pm for a Cajun dinner catered by Jean Kowacki of Ciao Main Restaurant. Dance begins at 8:15pm. Muldaur is best known for her 1974 hit *Midnight on the Oasis* and has recorded and performed with popular music and R&B greats such as Dr. John, Stevie Wonder, Ry Cooder, Jr. Walker, J.J. Cale, Jerry Garcia, and Amos Garrett. Tickets are \$12 and are available at Cripple Creek Music, Ashland; Ciao Main Restaurant, Ashland; The Music Center, Medford; Mountain Top Music, Mt. Shasta; and Nature's Kitchen, Yreka. Dinner tickets are an additional \$12. (503)488-1132 or (916)926-1544.

◆ Southern Oregon State College Department of Music will present the following:

SOSC Choirs-Winter Concert on Friday, March 3 at 8pm \$3/\$2

SOSC Symphonic Band-Winter Concert on Monday, March 6 at 8pm \$\$\$/\$2

SOSC Jazz-Winter Concert on Friday, March 10 at 8pm \$3/\$2

All events are held in the SOSC Music Recital Hall. For information call (503)552-6101

◆ *Masters of Melody* will be presented by the Rogue Valley Symphony. Ilka Talvi, Concertmaster of the Seattle Symphony, will play Prokofiev's *Violin Concerto No.2*. Carl Maria Von Weber's *Der Freischutz Overture* and Franz Schubert's *Symphony No. 9 in C Major* (The Great) are also on the program. Dates include March 3 at 8pm at Assembly of God Church in Grants Pass; March 4 at 8pm at So. Medford High School, Medford; and March 5 at 4pm at the Southern Oregon State College Music Recital Hall, Ashland. Ticket information: Grants Pass: Purchase at Evergreen Federal or at the door; Ashland and Medford: call (503)488-2521 for reservations.

◆ The Rogue Valley Chorale's 22nd season continues at 8pm on Saturday, March 4th and at 3pm on Sunday, March 5th when the Chorale presents a concert of British coronation music at Medford's First Presbyterian Church. *Viva Reginal Vivat, Rex!*-Music for a Coronation features works by such accomplished composers as Handel, Vaughn Williams, and Britten. Accom-

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

March 15 is the deadline for the May issue.

For more information about arts events, listen to JPR's Calendar of the Arts

paniment will be provided on the church's Schoenstein pipe organ. Tickets may be purchased at the Britt ticket office in the Medford Center or at the door (Adults \$8; Students \$5). For further details call (503)773-6536

◆ *The Splendour of Baroque Brass* will be presented by the Jefferson Baroque Orchestra and the Arts Council of Southern Oregon on Friday, March 24 at 8pm at Newman United Methodist Church, 6th and B Streets, Grants Pass; and on Saturday, March 25 at 8pm at First United Methodist Church, 175 W. Main Street, Ashland. JBO welcomes Baroque trumpet soloist, Gil Cline, and Larry Hudson on Baroque trumpet, Terri Henderson and Linda Harris on natural horns and Judy Axtell on Baroque timpani. Also included are the regular compliment of strings, Baroque oboes and bassoon, and harpsichord. Ticket prices are \$10/\$7.50. (503)592-2681

Exhibits

◆ The Rogue Gallery & Art Center presents *Conversant Images*, paintings/assemblage by Charu Colorado; ceramic vessels by Malina Maack and Camillo Danh March 3-April 1. Opening reception March 3, 5-7pm. The Rogue Gallery also presents a Women's History Month exhibit, *Women's Portraits*: Pat Maxwell throughout March. The Rogue Gallery & Art Center is located at 40 S. Bartlett in Medford. (503)772-8118

◆ Schneider Museum of Art will present *Jugernaut: Artists Collaboration*-mixed media installation by Bruce Bayard (Fear and Fascination) and John Collins through March 10. The Schneider Museum also presents Carrie Mae Weems photographic exhibit: *Sea Island Series/Africa Series* March 16-April 21 with opening reception 3/23 at 7pm. Ashland. (503)552-6245

◆ Graven Images Gallery continues its presentation of works by Vancouver, WA, printmaker Sharri LaPierre, and raku stoneware ceramics by Ashland's Brent Gorman through March 3. The Gallery is located at 270 E. Main Street, Ashland. (503)482-1983

◆ Jega Gallery will be formally opening in March, Women's History Month with *A Salute to Ginger!* Fifteen regional artists will be showing their drawings, paintings and sculptures of Ginger. A Reception will be held from 1-4pm on Saturday, March 4 for a meeting with Ginger and the participating artists. The new Gallery's hours will be Wednesday through Sunday, from 1-4pm. For private viewing and information about workshops and rentals contact Jega at 625 A Street, Ashland. (503)488-2474

◆ The Annex Gallery at Rogue Community College will present works by John Raedeke February 20 through March 3. The work of Kath Dimmick will be shown March 13-31. Rogue Community College, Grants Pass. (503)471-3500

◆ Grants Pass Museum of Art in Riverside Park will present The 1995 Black/White & Blues Art

Auction and Dance on Saturday, March 4 at 7pm at the Riverside Conference Center. Returning artists as well as new artists have donated artwork for the event. Also, the theme for the 1995 Women's History Month Show is *Women Artists: Self, Other, and the Environment*. A Reception will be held from 7-9pm on Friday, March 3. Contact the museum for more information. PO Box 966, Grants Pass. (503)479-3290

KLAMATH BASIN

Music

◆ *Hooray for Hollywood* will be presented by The Klamath Chorale on Saturday, March 11 at 7:30pm and on Sunday, March 12 at 2pm. Both performances will be given at Mills Auditorium and will be directed by Kathleen Adams. Kathleen Adams is the director. Individual tickets for the performance are \$3 and "family" tickets are priced at \$10; tickets are available at the door and at various locations in Klamath Falls. For more information call (503)884-7868

COAST

Theater

◆ *The Sound of Music* will be presented by Little Theatre on the Bay, continuing through March 4th. Directed by Paula Beers with Musical Direction by Chris Rosman, the familiar story of Maria and the Von Trapp family in Austria, is presented through special arrangement with The Rodgers and Hammerstein Theatre Library. For more information write or call Little Theatre on the Bay, PO Box 404, North Bend 97459. (503)756-4336

Music

◆ Redwood Theatre Concert Series will present David Cole, virtuoso classical guitarist. Mr. Cole's repertoire includes the works of Joaquin Rodrigo and Johann Sebastian Bach. The performance will be held on Sunday, March 12 at 3pm. For information contact Friends of Music, PO Box 1660, Brookings. (503)469-5775

◆ Clambake Jazz Festival will be presented by Southcoast Dixieland Clambake, Inc., on March 10, 11, and 12 in the Coos Bay-North Bend area. Fourteen bands will play including *Sorta Dixie* and *Blue Street*. Call or visit the Coos Bay Chamber of Commerce for a festival brochure or call (503)756-1582.

◆ A new adaptation of Moliere's comic farce, *The Would-be Gentleman*, opens March 10 with a dinner-theatre performance catered by Nilda Dovale of the Epicurus School of Cooking and Harps Restaurant, in the Brass Rose Room at Harbor Hall in Bandon. The show was adapted and is being directed by professional clown Corrie Gant. Four other performances follow on

March 11, 12, 17, and 18. For ticket information call (503)347-2506 or (503)347-9655.

Other Events

◆ Whale Watching Season continues in Bandon through May 15. For more information contact Bandon Chamber of Commerce. (503)347-9616

UMPQUA VALLEY

Music

◆ The Roseburg Folklore Society will present Chris Proctor, National Flatpicking Guitar Champion, in Concert on Thursday, March 9 at 7:30pm at the Umpqua Valley Art Center, Roseburg. (503)672-2532

◆ The Fine and Performing Arts Dept. at Umpqua Community College presents Chamber Music of the 40's with members of the Umpqua Chamber Orchestra, on March 6 at 8pm in the Gallery, Whipple Fine Arts Building, Roseburg. (503)440-4600

N. CALIFORNIA

Theater

◆ College of the Siskiyous will present *Inherit the Wind* by Jerome Lawrence and Robert E. Lee. The play will be directed by Cathy Houts and performed on March 3, 4, 10, and 11 with a schools matinee on March 7. For additional information contact the Drama Department at College of the Siskiyous, Weed. (916)938-4461

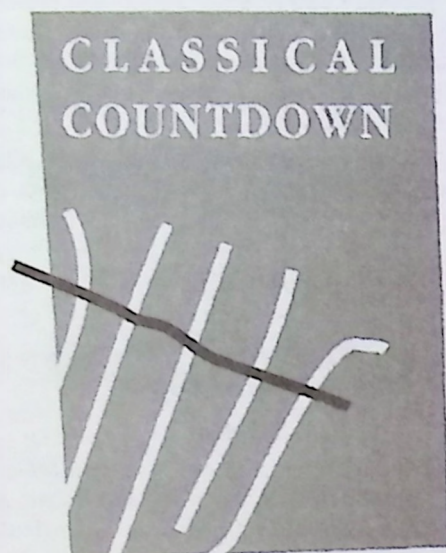
Music

◆ Yreka, At Last! Series and the Yreka Community Theater will present Yreka Traditional Arts Weekend 1995 on Saturday, March 4, 10am-7pm, and Sunday, March 5th, 1-6pm. Also, to be presented *Masters of the Folk Violin* (see feature page 8), a performance featuring Claude Williams, Kenny Baker, Michael Doucet, Natalie MacMaster, and Brendon Mulvihill, on Monday, March 6th at 7:30pm. For further information call the Yreka Community Theater Center, 810 N. Oregon, Yreka. (916)842-2355

◆ The Shasta County Arts Council and Jefferson Public Radio present three of Broadway's new stars from *The Phantom of the Opera* and *Les Miserables* in a first-ever collaboration with the Redding Symphony, in the production of *Bravo Broadway*, a new musical review of hits past and present. The event will feature the music of Cole Porter, Rodgers and Hammerstein, Jerome Kern, Irving Berlin, Leonard Bernstein, and Andrew Lloyd Webber on Saturday evening, March 11th at the Redding Convention Center. Proceeds from the performance benefit the programs of the Shasta County Arts Council. For ticket information call (916)241-ARTS.

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CLASSICS & NEWS



Pat Daly

A Light in the Dark

One of the really commendable and salutary developments in recent classical music recording has been the exploration and performance of medieval repertoire. As recently as 15 or 20 years ago medieval music—covering roughly the thousand years before 1450—was largely unknown, its secrets locked away in pedantic tomes of musicologists, unintelligible, unavailable and, in most minds anyway, uninteresting. In the entire history of music, that of the “Dark Ages” was easily the most recondite. Who could explain what a trope is, an antiphon, a sequence, and the like, much less care about it? The forms were unfamiliar, the language ancient, the subjects irrelevant, the tones in unfamiliar scales, the music monophonic (only one line at a time), and when a performance was available, it was comparable in excitement to listening to a fence post. With all this going against it, what could have prompted the current, almost faddish, popularity that medieval music now enjoys?

Certainly scholarship has played a part as more music of this period has been uncovered and understood. More important though is the recent proliferation of superior recordings with careful, interesting performances that have brought the true essence and beauty of this music to light. Many ensembles have devoted themselves exclusively to the exploration of this music rich in emotion and meaning—the Boston Camarata, Anonymous 4, the Hilliard Ensemble, the Clemencic Consort and the Ensemble Alcatraz to name a few. All of these have given us recordings of beauty. The music is well performed and its purpose is explained and understood.

**Hildegard von Bingen
Canticles of Ecstasy
Sequentia**
DEUTSCHE HARMONIA MUNDI – 77320

The recent commercial success of the Gregorian Chant recording with the Benedictine monks of Santo Domingo de Silos reveals yet another source of medieval mu-

sic's sudden popularity—its spirituality. Chant has attracted young adult listeners, its serenity, mystery and other worldliness providing a welcome refuge of quiet and order in a fast and impersonal world. In fact, looking at the cover of the monk's disc, it is plain to see that the music is being marketed to young adults, and it is this group which put the disc on the “Billboard” charts—not classical music buyers. Its now “hip” to be into Gregorian Chant!

One of the favorites of this new group of chant lovers is Hildegard of Bingen. She deserves a spot at the top of medieval music's hit list. In an era when generally little or nothing is known about some composers, the information we have about Hildegard is remarkable. Looking at her life and her accomplishments, she has to be considered one of the most gifted women of all time—pursuing many endeavors with great intellect, passion and energy.

Hildegard was born in 1098 of noble parents and at the age of 8 was sent to the Benedictine cloister of Disibodenberg. She had experienced visions from childhood admitting to such only at the age of 43 when the matter was taken up with the archbishop of Mainz. He confirmed their au-

thenticity and a monk was assigned to help her record them in writing. The finished work, *Scivias*, included 26 visions, some prophetic, some apocalyptic, others concerning the church, man's relationship with God and redemption. She wrote extensively on many subjects including various histories of saints, two medical treatises, one natural history, a morality play, and voluminous correspondences with kings, popes, emperors, archbishops and the like.

In 1147 she left Disibodenberg with a

clesiastical community. Also included are two purely instrumental compositions. Thankfully, texts of the poems have been included in the liner notes. Instructive in themselves, you can follow the words and see which ideas inspired her the most.

She wrote in forms typical to the 12th century—sequences, responsoria and the like. She also used the common modes or scales of the medieval era. Barbara Thornton, the director of the group, has given us her thoughts as to what the particular

modes or "affects" held for Hildegard: D-noble, serious; C-high energy; E-indirect, hidden; and G-youthful, innocent. All of these moods and emotions can be heard on this recording.

Sequentia is comprised of eight singers, all female, appropriately, and three instrumentalists playing two fiddles, harp or organ. For this recording they use one or more voices or instruments as needed, the entire ensemble capable of a full-throated, robust sound, the antiphons and instrumental works being more



few of her nuns to start a new convent at Rupertsberg where she continued to record her visions. Hildegard's music was drawn from her visions. Between 1151 and 1158 she collected her compositions into one volume, "Symphoniae harmoniae celestium revelationem," symphony of the harmony of heavenly revelations. The title of the work is important, the idea of "harmony" being central to her philosophy. Much can be read into Hildegard's music and poetry. We often read and hear of her feminism and mysticism but this speaks more to me about the present age than her own. Obviously music making was of utmost importance to her—an expression from God—turning thoughts to higher things. Music making was itself a way of communicating, teaching and evoking music of higher realms.

This disc, *Canticles of Ecstasy*, includes almost 73 minutes of music performed by Sequentia, their second recording of music by Hildegard. It begins with the work which begins "Symphoniae," O Vis Aeternatatis and then goes on to include various symphoniae to Mary, the Holy Spirit and the ec-

intimate. The ensemble is obviously well schooled in their art and in the medieval style. Their love of Hildegard's music is apparent not only in the performances here, but also by the fact that they have undertaken a project to record all of her music by 1998, the 900th anniversary of her birth.

Personally, I found it tiresome to listen to the whole 73 minutes at one sitting. Smaller doses work best. Still, her music is engaging, purposeful, challenging, musically and poetically intriguing—quite the opposite of what I described as medieval fare 20 years ago. Marcel Proust said that, "through art we can know another's view of the universe." What a large tapestry Hildegard has woven for us of her world. □

Pat Daly is Jefferson Public Radio's Music Director.



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COMPACT DISCOVERIES

Fred Flaxman

The Critic Was Right

I grew up in Palisade, N.J., a small, suburban community perched on cliffs 350 feet above the Hudson River, directly opposite the incredible skyline of Manhattan. In the '40s and '50s Palisade was almost always a peaceful place where one middle class, single-family house followed another and the kids behaved well except on Halloween. The majority of its residents were Italian-Americans, but there were a handful of Jewish families, a few Irish and some Armenian households as well.

Everyone around seemed to do something practical for a living. To one side of our red brick Georgian colonial house lived a man who owned a clothing store. To the other side was a dentist. Down the street, on the very edge of the palisades themselves—with the best view of anyone—was a man named Alberto Anastasia. He was rumored to be the president of a company called Murder, Incorporated. I never talked to him about what he did for a living, but I assume that it was practical, too. And, except for one chap who was gunned down in my barber shop a few blocks from my house, Mr. Anastasia seemed to do all his work in New York.

But there was one neighbor who didn't seem to belong to any of these groups, either by ethnicity or profession. His name was Walter Grueninger, and he was, of all things, a music critic.

Two or three times a day I walked my dog, Buster, around the block. Every time I passed the Grueninger house, I could hear classical music playing inside. Wednesday nights, if memory serves me well, there was always live chamber music performed by a string quartet with Walter Grueninger as the violinist. I stepped up my pace on those evenings to get past the sound of those strings as fast as I could. I couldn't stand chamber music, especially if there was no piano involved. And Buster, I was sure, felt the same way.

I rarely got to speak to Mr. Grueninger, but one day, when I was in my early teens,

I bumped into him coming back from New York City on the same bus. We sat down together and talked about classical music.

I remember that I had just discovered Ferde Grofé's *Grand Canyon Suite*, and loved listening to it over and over. I really went for big, flashy, loud, colorful orchestral music, and I was honest enough to tell this *High Fidelity* music critic just what I considered great music.

"Some day you'll get tired of that kind of music," he told me. "When you're older, you'll learn to love chamber music. That's almost all I listen to now for my own personal pleasure, though I need to listen to other music for my work."

Of course I thought what he said was ridiculous. How could I ever get tired of Liszt's piano concertos or Tchaikovsky's symphonies? And how could I ever come to like the screechy sounds of catgut bowed across strings?

Well, the critic was right. The older I get, the less I go for orchestral music, and the more I appreciate the intimate sounds of string quartets, trios and sonatas for two instruments. And I'd like to spend the rest of this column sharing with you the names of some of the most beautiful, romantic, immediately accessible chamber music I know. Following each piece is a recommended compact disc recording.

If any of these pieces are missing from your collection, I think you'll thank me for introducing them to you. I've stayed away from Beethoven and Bach, whose chamber music is deep and wonderful, but more difficult—definitely not recommended for people who feel about chamber music as I once did.

Flaxman's Favorites:

- Schubert: "Arpeggione" *Sonata in A Minor, D.821*. Two words of warning about this piece. (1.) Don't get it as performed on an arpeggione. This was a sort of bowed guitar invented around 1823 by a Viennese

instrument maker named Johann Georg Stauffer. The instrument was a museum piece by the time Schubert's sonata for it was published, and, if you ever hear it played, you'll understand immediately why. (2.) Don't get it as played on a flute, even by Jean-Pierre Rampal. This piece demands the low, lyric tones of a cello. [Lynn Harrell, cello; James Levine, pianist. RCA Papillon 6531-2-RG.]

- Rachmaninov: *Piano Trios No. 1 in G Minor, Op. posth., and No. 2 in D Minor, Op. 9.* [Borodin Trio. Chandos CHAN 8341.]

- Rachmaninov: *Sonata for Cello & Piano, Op. 19 and Vocalise, Op. 34, No. 14.* [Lynn Harrell, cello; Vladimir Ashkenazy, piano. London 414 340-2.]

- Borodin: *String Quartet No. 2 in D Major.* [Borodin String Quartet. EMI CDC 747795-2.]

- Brahms: *Trios for Piano, Violin & Cello, Opp. 8 and 87.* [Julius Katchen, piano; Josef Suk, violin; Janos Starker, cello. London 421 152-2.]


- Brahms: *Piano Quartets No. 1 in G Minor, Op. 25, and No. 3 in C Minor, Op. 60.* [Artur Rubinstein, Guarneri Quartet. RCA 5677-2-RG.]

- Schubert: *String Quartet in D Minor, D810 ("Death and the Maiden")* [Amadeus Quartet. DGG 410 024-2.]

- Schumann: *Quintet in E-flat for Piano and Strings, Op. 44, and Quartet in E-flat for Piano and Strings, Op. 47.* [Emanuel Ax, piano; Cleveland Quartet. RCA 6498-2-RC.]

- Dvorák: *"American" String Quartet No. 12 in F Major, Op. 96, B.179.* [Kocian Quartet. Denon 38C37-7234.]

- Tchaikovsky: *Piano Trio in A Minor, Op. 50.* [Borodin Trio. Chandos 8348.]

- Mozart: *Piano Quartets in G Minor, K478, and in E-flat Major, K493.* [Menahem Pressler, piano; Beaux Arts Trio. Philips 410 391-2.] 

Fred Flaxman's Compact Discoveries column is also distributed internationally each month to the Internet's Moderated Classical Music List.

POETRY

A Sort of Spring Song

BY LISA M. STEINMAN

One bird sings, keeping the day company, and me,
though I can't make out the words,
and recall the older movie actress, interviewed,
who asked, "Would you like to meet my dog?"
Her love is not to be doubted.
Whatever is lost in the folds of age,
the dog says it doesn't matter.
Says, "Feed me." Says, "The body still works magic;
its warmth is creature comfort, older than words."

I'm not saying this is wrong,
but I've always wanted the secrets things hold.
As I go to the creek,
trees are engulfing old wire fences, murmuring
to the ghosts of cows and small children.
I think they say, "Escape now. Life is short."
And also, "Watch out for the mud."

But this is not clear.
As I walk by the Indian pipes, jewel weed,
their mouths snap shut.
Either they keep their own council,
or—I sometimes think—they have been talking of me.

Their long stories would slowly make sense
of these patches in which, say,
the brown underbelly spores of Christmas fern
promise to last forever.

Lisa M. Steinman's most recent book is *A Book Of Other Days* (Arrowood Books, 1993), which won the 1993 Oregon Book Award for Poetry. Lisa Steinman teaches at Reed College.

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BOOKS



Alison Baker

Bartlett's Familiar Quotations:

A collection of passages, phrases, and proverbs traced to
their sources in ancient and modern literature

Edited by Justin Kaplan

16th Edition; Little, Brown, and Company, 1992; \$40.00

One of the reasons I write fiction is that I don't like doing research. I read constantly, but I have never developed the skill of jotting down notes or writing in the margins of my books—I'm too anxious to find out what happens next. For many years I was a medical librarian, and I liked looking things up for people, but I was quite happy to have them do the research once I'd found the sources.

Of course, all kinds of facts—statistics and names and geographical locations and biological processes—lurk in my prose, waiting to leap out at me when I reread something I've just written. What was the name of the first nuclear submarine built in the US? What time of year do wildlife biologists relocate orphaned black bear cubs in the wild? Who said, "I married beneath me. All women do."?

So I have developed a small Ready Reference collection (as we called them in my librarian days) to keep in my writing shack. An almanac (a couple of years out of date doesn't hurt); Spanish, French, German, and Latin dictionaries—and American, too, of course; a medical dictionary and a dictionary of medical syndromes; Roget's Thesaurus. And this year Santa delivered something I've long had a hankering for: the latest edition of *Bartlett's Familiar Quotations*.

Like all good reference tools it is both fulfilling and frustrating. It fulfills by completing and correcting the quotation that's dancing on the tip of my tongue, and by assigning authors to phrases that are so familiar it seems as if they must have sprung fullblown from the head of Zeus. "I am the Love that dare not speak its name." I would have credited Oscar Wilde, but in fact the

line is from Lord Alfred Douglas's *Two Loves*. And *Bartlett's* frustrates because the snippets of literature it contains are not enough. "Again last night I dreamed the dream called Laundry." What can follow that line from James Merrill's *The Mad Scene*?

Bartlett's 708-page index allows me to look up virtually any quotation I think I know, by any word in it—let that read *almost* any word, for just now I did not find "far, far better thing" under "far" at all; I had to go to "better" to discover the whole thing (librarian training comes in handy). "It is a far, far better thing that I do, than I have ever done..." It's from Dickens; and all this time I thought it was Winston Churchill (maybe it's time I read *A Tale of Two Cities*...).

Supposing I want a pithy phrase about Life? Chances are excellent I'll find just the right one: the index has over 600 entries with the word "life" in them, from "Life is short, the art long, opportunity fleeting, experiment treacherous, judgment difficult" (Hippocrates) to Swinburne's "For life is sweet, but after life is death./This is the end of every man's desire."

Some words of wisdom from Hubert Humphrey? "Compassion is not weakness, and concern for the unfortunate is not socialism." Jawaharlal Nehru? "I want nothing to do with any religion concerned with keeping the masses satisfied to live in hunger, filth, and ignorance." And Mark Twain, who's represented here by three full pages of pith? "You can't pray a lie."

I see by what I've written here that a truth about my research skills is starting to emerge, so I may as well admit it now: what I like most about my dictionaries, al-

manacs, thesauri and *Bartlett's Familiar Quotations* is the vast territory they provide for browsing. Scientists and scholars know how important browsing is, because of the role serendipity plays in real research: it's common to stumble upon relevant information in the course of looking for something else. In my fiction writing I have taken that one step further; I am totally dependent on serendipity, since I find relevant information in the course of wandering around through endless irrelevancies.

Writer's block? Gene Fowler says, "Writing is easy. All you do is stare at a blank piece of paper until drops of blood form on your forehead."

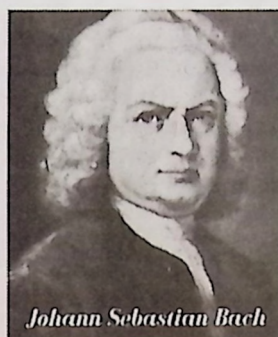
Naah; just flip open Bartlett. There, on two contiguous pages, are the words of Jimmy Durante, Mao Tse-tung, Harold Laski, Wilfred Owen, Dorothy Parker and Dorothy Sayers. On another page are Golda Meir, Noel Coward, Duke Ellington and Jorge Luis Borges. And on the same page as Fowler's statement: "The critical period in matrimony is breakfast time" (Sir Alan Patrick Herbert); "Inrevolutionary times the rich are always the people who are most afraid" (Gerald White Johnson); "When I hear the word 'culture' ...I reach for my pistol" (Hanns Johst). I've got the makings of a dozen stories right there.

Neither death nor old age is a requirement for inclusion; Louise Erdrich, James Gleick, and Michael Jackson are quoted, and they're younger than I am. Profundity isn't necessary, either: right up there with "To be or not to be" is "Me want cookie!"

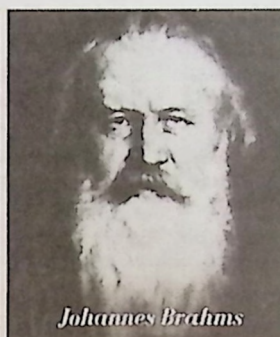
I look up Baker, to see if my own words have been immortalized here; no such luck, but Russell Baker (no relation) says something that strikes a chord: "The only thing I was fit for was to be a writer, and this notion rested solely on my suspicion that I would never be fit for real work, and that writing didn't require any." How right he is! Just a little reading and an hour or two a day of stumbling around through your reference books—Bing! you can be a writer, too. IM

Alison Baker writes fiction, essays and reviews in Ruch, Oregon.

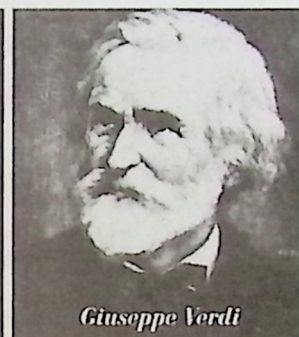
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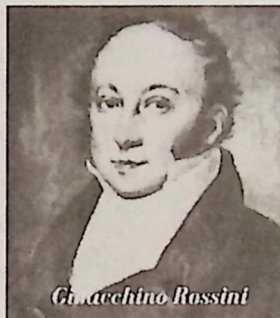
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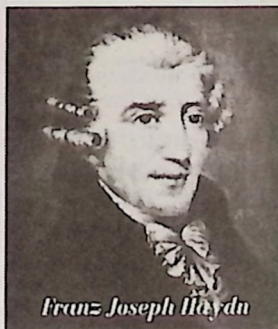
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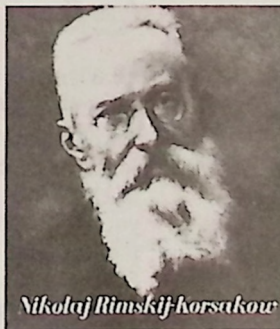
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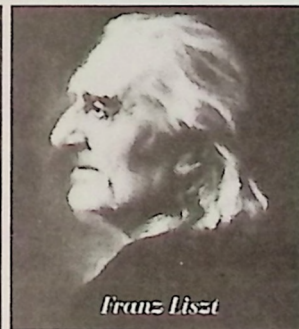
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